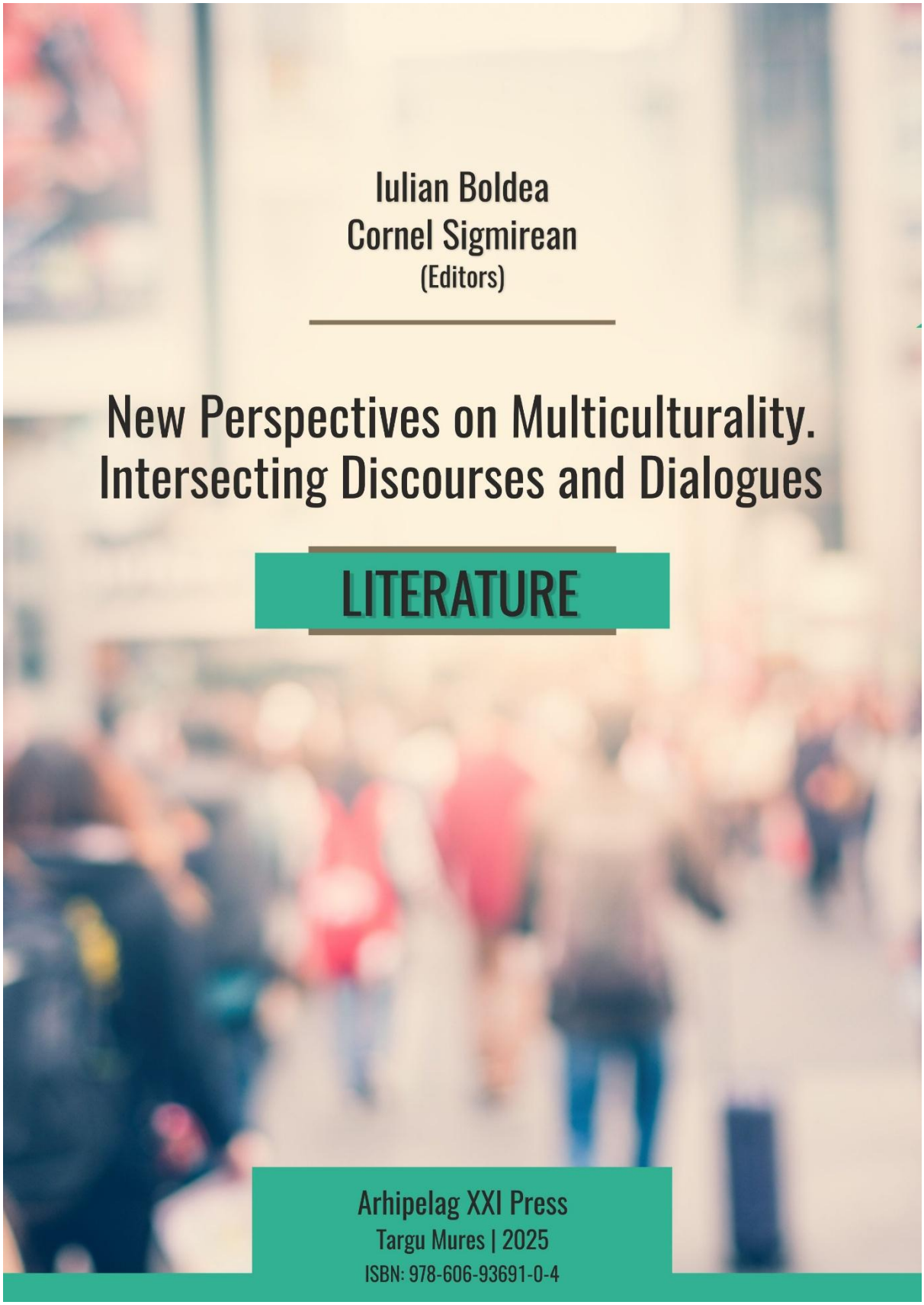
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# LUCIAN BLAGA – BETWEEN FICTION AND AUTOBIOGRAPHY

**Iulian Boldea**
**Prof., PhD, UMFST „G. E. Palade" of Târgu Mureș**

**Lucian Blaga – highlights of his work**

Philosophy and poetry are the essential, converging components of Lucian Blaga's work. Of course, Blaga's personality is unique, irreducible to either of these two components, the poet and the philosopher being difficult to dissociate, despite the fact that these fields adhere to different languages and styles. Blaga's discourse, whether philosophical or lyrical in nature, sums up a distinct, unified, and complex personality, for whom the essence of metaphysical inquiry is represented more by silence than by words, in a perfect symbiosis of mythos and logos, in accordance with the truth of one of Blaga's expressive aphorisms: "Poetry is born through words, but also thanks to a certain reserve towards words." An exemplary illustration of this perfect fusion between the voice of philosophy and that of lyricism is the aphorism itself, a median element between philosophical reflection and lyrical ferment, through which Blaga accomplishes a true metaphysics of mystery. And the fact that Blaga published, in Sibiu, in 1919, the poetry collection Poems of Light (republished in the same year by Cartea Românească, in Bucharest) and the collection of aphorisms Stones for My Temple is by no means accidental, especially since, for the poet, "the most valid aphorisms have an accent of incantation. They are thoughts that enchant." On the other hand, the very concept of Luciferian knowledge illustrates the symbiosis between the plane of philosophical ideation and that of lyricism, insofar as "in a metaphysical sense, this knowledge is an immense apology for existential mystery. What we call 'knowledge' is, ontologically speaking, in fact a transmutation, an 'apologetic conversion' of mysteries." The recourse to myth ("the sign of an invasion of the divine into the human") essentially signifies an acceptance of the synthesis between poetry and philosophy, insofar as Blaga's thinking is authentically imbued with the symbolism and significant energies revealed by myth. Paradoxical and, at the same time, necessary, the correlation between philosophy and poetry is one that relies on an ontological and gnoseological foundation of indisputable significance. Blaga is as categorical and clear as possible in this regard: "The imprecision of philosophy and the precision of poetry go well together, often resulting in supremely valid poetry of metaphysical sensitivity. But the precision of philosophy and the imprecision of poetry go very badly together. This latter marriage is the basis of all so-called philosophical, didactic, discursive poetry."

The dialogue between philosophy and poetry is, therefore, constitutive of Blaga's personality and work, the verb being, for the most part, for the author of Poems of Light, a return to the archetype, to numinal essences, a regression into the abyssal depths of the world, through which the harmony of the self with nature, the accord of being with itself and with the universe, is achieved. On the other hand, the grace of Blaga's words delicately expresses the flavor of concepts, in modulations of essential harmony: "Dandelion, ecumenical flower"; "Look, the lark is singing! / Pure as the entelechy / of seed and buds, / rise up, come, Lia!" or "The deepest of longings / is longing-longing." The dialogue between philosophy and poetry is ambivalent in Blaga, as there is a temptation to metaphorize philosophical expression, as can be seen in the melting of concepts into the fluid articulations of poetic speech. Of course, attempts at mechanical hermeneutics of poetry through philosophical ideation or of the philosophical system through a rigid poetic grid are doomed to failure from the outset, the poet emphasizing, moreover, this risk of a potential confusion of the imaginary and stylistically distinct horizons of the two fields: "Hidden meanings, which could be formulated in an abstract

way, are not found in my poetry, except through slips, which I myself condemn. All meanings belong to the realm of a metaphysical sensibility, which descends into the depths and comes from the depths; they have no boundaries with discursive philosophical understanding." (*Caron's Boat)*.

The unity of Blaga's personality and work can only be fully understood if we disregard the division between the metaphysical and the poetic, so frequently invoked by older and newer exegesis. The dual, poetic and philosophical foundation of Blaga's creation is evident, insofar as thought and verse intertwine, resulting in a new spiritual tension, reabsorbed into the substance of lyricism. The idea and poetic phrasing are thus found in the suggestiveness of a creation in which meaning always transcends the stature of the word, and the musicality of ideas has the suggestive power of ineffable incantation. Numerous philosophical assertions have an undeniable lyrical imprint, without this reducing the clarity of the idea and the conciseness of the message in terms of their visionary force. It is very interesting that, in Blaga's view, philosophical consciousness is "only a secondary game, like a very alert appendix to philosophy, or, in other words, like a sum of its acts, reflected upon itself." At the same time, the function of metaphor is of overwhelming importance in Blaga's work, being, as G. Călinescu observes, not an ornamental element of verse, but rather "a substantial way of perceiving the universe." The metaphysical and the metaphorical are, in this respect, consubstantial, convergent elements, through which the intimate connection between appearance and essence, between mythos and logos, between silence and word, is restored. Silence is, in essence, as has been noted, a transcendence of the word, a concealment and revelation of the meanings from the original depths of the world ("They are silent like dew. Like seed. Like a longing./ Like the waters that are silent, flowing beneath the fields,/ and then, beneath the song of the nightingales,/ they spring forth in the glade, a sonorous spring"). As a result of the "convergence of converging graces," Blaga's work structures its meanings, topoi, and expressiveness by resorting to a profoundly original paradigm, in which the metaphysical and the lyrical intertwine in a restorative synthesis. As one of Blaga's inspired exegetes, Cornel Moraru, remarks, "a *powerful* and *organic* creative spirit of the imposing stature of Lucian Blaga must be restored as it is: an *Artistenmetaphysiker* of the purest kind (...). In this formula for defining an unaltered, integral personality lies, perhaps, one of the keys to reading, referring to the common spiritual etymology of the entire creation." The fascination of Blaga's text thus stems from a beneficial harmony between the mythical, the metaphysical, and the poetic, through which the substance of creation brings together the most diverse reflections of existence. The history of Romanian poetry from 1919 to the present day is one of organic development, of synchronization with European values, but also of regrettable syncopations due to the interference of politics in the field of aesthetics. The canonical metamorphoses of the last century therefore depend on ideological interference, on the lights and shadows of a mutilating history, which have left a tragic mark on the troubled landscape of Romanian culture, with "hidden" figures and images, with dramatic pallor, which has generated a number of aesthetic reconsiderations, with an inevitable polemical substratum. This is precisely why the canonical poets of the last century also had to endure legitimizations and repositionings. The undisputed values are, to name just twelve, Tudor Arghezi, Lucian Blaga, Ion Barbu, George Bacovia, Emil Botta, Ștefan Aug. Doinaș, Nichita Stănescu, Mircea Ivănescu, Ileana Mălăncioiu, Ana Blandiana, Ion Mureşan, Mircea Cărtărescu.

**Lucian Blaga – autobiographical representations**

During the long period in which he was in disgrace, Lucian Blaga wrote two memoirs, *Hronicul și cântecul vârstelor* (The Chronicle and Song of the Ages) and *Luntrea lui Caron* (Caron's Boat), the first conceived as an autobiography proper, and the second as a novel. Hronicul și cântecul vârstelor dates from 1946 and was only published in 1965. In its pages,

the poet recalls the first twenty-five years of his life, which means his childhood in his native village, Lancrăm, primary school in Sebeș, enrollment at the "Andrei Șaguna" High School in Brașov, the premature death of his father, the priest Isidor Blaga, in 1908, his continuation of high school as a "private" student, his studies at the Pedagogical-Theological Institute in Sibiu, theology department (1914-1917), the emotions provoked by Romania's entry into the war in 1916, his enrollment at the Faculty of Philosophy in Vienna, in 1918, his debut with the volume of poetry Poems of Light, in 1919, his marriage to Cornelia Brediceanu, a descendant of the illustrious Brediceanu family from Lugoj. The events are recounted in chronological order, but this documentary rigor does not exclude the opening of reflective and lyrical parentheses. The author mythologizes various biographical moments, such as his prolonged prelinguistic period (from birth to age four) or a visit he made during his school years to the Academy in Bucharest, where he had the opportunity to touch, thrilled with emotion, a manuscript by Eminescu. As with other memoirists, there is a certain inability to prioritize events, a tendency to recount even trivial incidents, out of a vicious pleasure in reliving one's own life or a desire to justify certain actions in retrospect. In the preface to the first edition of Hronicul și cântecul vârstelor (Chronicle and Song of the Ages), George Ivașcu makes a fair assessment of the book from this point of view: "Of course, not all the pages are equally interesting. Some get lost in details of less significant circumstances, of an intimate, sometimes prosaic nature. But beyond these sporadic losses in the sand of the memorial process, the 'song of the ages' of this first quarter of Blaga's life is one of the most moving reads, in which the poet of 'unexpected steps' searches for himself back in time. " "A surface level in Caron's Boat follows precisely the degradation of biographies in the context of exaggerated social disintegration, under the pressure of Shakespearean times, gone off the rails. " (Mircea Zaciu). Nicolae Manolescu observes that "the beauty in Caron's Boat can be found in a double love story... Axente Creangă is torn between his love for two women... His relationship with Octavia is marked by flesh, night, and winter. The one with Ans is marked by the soul, the day, and summer. The opposition between the two feelings is clear in the novel." Caron's Boat is a happy hybrid between an erotic novel and a book of testimony in which the biographical mixes with historical reportage. Thank you, Mr. Lucian Blaga, because we truly enter history by reading this novel, which is a chronicle, a monstrous and desperate diary, an epic poem, a fresco. The changes of 1989, which shattered all forms of taboo, also marked the beginning of the publication of a significant number of memoirs. For example, Lucian Blaga's novel, "Luntrea lui Caron" (Caron's Boat) - published posthumously - can be classified in the series that also encompasses the revolution. In Lucian Blaga's work, fictional elements are used to represent the transindividual and timeless significance of the experiences of the poet-philosopher in the whirlwind of a world that has gone off the rails. Because memoirs involve a retrospective look at a time lived, allowing for the author's recollections and reflections, those with a large audience combine an interest in the enigmas and specifics of the time with an interest in the personality of the memoirist.

**Love letters. Another side of literary discourse**

Of Blaga's five official muses (his wife, Cornelia Brediceanu-Blaga, Eugenia Mureșanu, Domnița Gherghinescu Vanea, Coca Rădulescu, and Elena Daniello), Elena seems to have been a decisive element in the revival of his late lyricism. The volume "My soul is full of you, full." Letters to Elena Daniello (Casa cărţii de Ştiinţă, 2023, edited, with notes and commentary by Helene Rodica Daniello and Ilie Rad. Preface, note on the edition, and bibliography by Ilie Rad) is, in this respect, welcome and restorative. The book reproduces 129 letters sent by Blaga between 1950 and 1960, of which 101 are addressed to his muse, Elena Daniello, the others being intended for the Manta family (Marioara, Viorica, and Cornel, 24 letters), Hélène Rodica Daniello (three letters), and one letter sent to H. Zambaccian. A total of 107 letters are completely unpublished, which is relevant to the documentary-restitutory

nature of the book. The book also includes four interviews with Elena Daniello, her notes on Blaga (*Thoughts on Lucian Blaga and other writings*) and four unpublished poems dedicated to her daughter, Hélène. In fact, Hélène Rodica Daniello offers us a suggestive portrait of Blaga: "He was a very distinguished figure: tall, slender, with very striking features, as if carved in stone, with a broad, poetic forehead and searching eyes, full of kindness. He had particularly beautiful hands with long fingers. He told me that he was often asked if he was a pianist! His voice was melodious, gentle, and very nuanced. He had a very gentle nature. I never saw him nervous or agitated, and I never heard him raise his voice. He was very moderate, introverted!" (*My memories of Lucian Blaga*). The book ends with a set of photographs and images, Lucian Blaga's handwritten letters to Elena Daniello, and the transcription of those same letters by the muse herself. Elena Daniello was born on June 18, 1910, in the village of Brețcu (formerly Trei Scaune County, now Covasna County), as the eleventh of twelve children of teacher Aron Pușcariu, from Sohodolul Branului. After high school, Elena attended the Faculty of Medicine in Paris for three years. It seems that this is where she first met Lucian Blaga in 1931, Elena confessing in an interview in Apostrof that "if Fate had not been adverse or absurd, the future would have been different for us." Ilie Rad believes, not without reason, that the well-known verses "Forests that could be/ And never will be" (*Risipei se dedă florarul*) refer to this twist of fate, verses inspired by a visit the two made to the Botanical Garden in Cluj. Elena Daniello continued her medical studies, became a dentist, and married Leon Daniello, a renowned specialist in the field of pneumoftiziology. A love story blossomed between Blaga and Elena Daniello, with the poet often visiting her on Eminescu Street in Cluj. With a considerable dose of resigned wisdom, Cornelia Blaga understands and tolerates the poet's love ("I understood the reality of the situation"). Many poems, as well as the translation of Goethe's masterpiece *Faust* and the novel *Luntrea lui Caron* (Caron's Boat), owe their existence to Elena's influence on Blaga's inspiration and creativity. Thus, in the novel, some of the traits of the character Ana Rareș come from the real portrait of Elena Daniello, love being, as the protagonist acknowledges, salvific: "It seems strange to me that, as my passion grows, I cease to feel the external conditions of the new order as an 'unbearable' burden. I become oblivious to the daily miseries and no longer pay attention to the minor shortcomings that begin on Monday morning and last until Sunday night... The love that beats with great waves in the core of my being, the love that, I have no doubt, is answered with a passionate capacity, spoken and unspoken, makes me easily step over all the shadows of the day." The substance of the letters is passionate, fiery, with metaphorical accolades and hyperbolic exaltations. In an article in the magazine "Vatra," critic Al. Cistelecan, a renowned exegete of female poetry, notes that "Blaga harvested his lovers only from the circle of family friendships, without complicating himself with risky adventures and troubled waters or with broken homes and households," in a kind of "arrangement convenient to all," with roles "clearly delineated in this whole succession of *ménage à trois."* In a memorable letter, passion transforms the epistolary text into a discourse of refined elation: "My soul is full of You, full. I follow you all day and every hour. In the field, where you walk, through the clover and the multifoliate luck. I follow your eyes when you raise them above the table, clear. Eyes of the forest (take the expression as you would say 'forest strawberries'). Only at night, around 3 and 4 o'clock, is it painful. Because then I am awake and I know where you are. But then I fall asleep and you appear like that, as in the garden between the walls. And in the morning I say to myself: "Rejoice, heart, rejoice! Rejoice that the angel has come your way." The angel, that is: obsession, fire, passion. /.../ I must contradict you. If "genius" exists in me, then it exists because of love. In a way, my beloved "gives birth" to me. Very paradoxical, but that's how it is." Experiencing love as "a creative fountain, a geyser of amorous effusions" (Al. Cistelecan), Blaga proceeds in his letters to an hymnal essentialization of eros, through a vocation to find mystery in the most banal biographical context, because, for example, "the triumphant adolescence, preserved by the will of destiny in me for decades" was

dedicated "to the moment of the only encounter with love." Love develops, writes the poet, "deeply and imperturbably, strongly and unwaveringly," and the touch of hands occurs "after souls have long been intertwined," in representations that elude corporeality in favor of a seduction that favors "the kingdom of the spirit," "of the soul." Contributing to the revitalization of Blaga's creative spirit, as Ilie Rad observes, Elena Daniello gave the poet new existential foundations, love reuniting "obsession, fire, passion," because Blaga feels "as if after a true resurrection," in a form of mystical-erotic ecstasy: "I no longer live except through You and for You." A year after their first meeting, the tone of his writing is ecstatic and hyperbolic: "For me, however, it was the supreme year. The year of fulfillment. The year of creation. You – my joy. You – my beauty. You – my illness. You – my death. You – my ascension." In another letter, from July 1954, Blaga describes his own contrasting feelings, in a configuration of love-passion of the kind theorized by Denis de Rougemont: "For four years you have been my turmoil and my happiness, my fall and my ascension... The fall whenever I am not with you, the ascension whenever I am. You entered my life very late, in your form, as a monad." Or, in another letter: "There has never been a muse who carried her poet through all these realms with the same skill, artistry, and charm as you do!" Ion Pop notes that Blaga "reveals himself here with the force of spiritual tension, of intensely lived passion, without ever giving the impression of posing or counterfeiting. The poet in him gives brilliant relief to such confessions, which to less refined minds would seem like mere conventional rhetoric." For Blaga, love is "the soul of the soul," "the fifth element alongside air, water, fire, and earth," his epistolary confessions being composed of fervor, erotic hymns, and the ritual of loving speech ("I love you deeply and imperturbably, strongly and unwaveringly. With an ardor equal to itself, magnificently interrupted by storms with thunder."). Blaga's letters to Elena Daniello illustrate the image of an important period in the poet's life, difficult years, with his beloved woman being his moral support, through "joys equivalent to the ecstasy of the great mystics." The letters reveal a love story of exemplary intensity, with feelings that, as Elena Daniello writes, "cannot be conveyed in words or letters."

In Lucian Blaga's poetry, the metaphysical imprint is undeniable. Most of his poems have embedded in their profound structure a philosophical idea, the thrill of a metaphysical thought, an interrogative impulse regarding the destiny of the human being thrown into the World and Time, a being who seeks to rediscover, through the appeal to dreams, myths, sleep, silence, or love, its paradigmatic roots, access to the abyssal world of "mums." The dynamics of Blaga's imagination therefore often have an ascending posture: a projection of impulses toward the absolute, toward the revelations and metaphysical roots of being. We tend to believe that the poet and philosopher Lucian Blaga can be placed with equal justification under the tutelage of the same creative personality, there being "only one Blaga" who stands under the representative sign of the metaphysical. Fundamental to Blaga is the revelatory, inaugural experience through which the creator seeks his own existential resources, in a creative endeavor that reveals its convergence and inner coherence, identity, and legitimacy. Situated between mythos and logos, Blaga's creation is fuelled, with equal justification, by the élan towards the heights of thought and by the initiatory approach towards the depth of the mythical archetype that accounts for the ontological roots of the human.

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# I. D. SÎRBU - DISSENT BETWEEN UTOPIA AND DYSTOPIAN REALITY

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***Abstract:*** *A unique case in Romanian literature, the writer I.D.Sîrbu built his destiny in a hostile world, filtered through the sieve of horrors to which communism subjected being. He assumed a destiny of martyrdom, as a result of his revolt against the political world of his time, realizing that beyond personal suffering, the freedom of the collective can be born. Dissent was for the writer the expression of assuming a role that he considered historical, highly edifying. The shelf literature that he left us bears witness to the relations between man and the world, revealing to the reader a society theoretically projected in a utopian zone and realized as a dystopia that defined the communist period in national history.*

***Keywords:*** *dissent, utopia, distopian, reality, destiny*

Istoria s-a dovedit a fi un timp evenimențial construindu-se între două direcții extreme care au flancat societățile, în diacronia lor. De la aspirațiile utopice la desele configurări distopice ale modelului social, în succesiunea epocilor, drumul spre înainte a fost o construcție compozită în spațiul căreia s-a situat omul a cărui existență individuală și în contextul colectivității a fost un produs al acestor frământări. De fiecare dată, întâlnirile cu răscrucea l-au pus în fața unei dileme. În acest context, unii au ales căutarea unor soluții, în vreme ce alții - majoritari – au preferat fie să se poziționeze în zona unei alegeri aleatorii, cu riscul asumat de a nu găsi ceea ce ar aștepta, fie să evalueze momentul prin suprapunere cu propriile aspirații, chiar cu riscul de a face o alegere fără finalitatea scontată. O situație de fapt care nu a condus la afirmarea omului, ca entitate, ci mai curând l-a pus pe acesta în postura învinsului care își poartă lanțurile, fără putința de a-și asuma libertatea, ca dar. Până la urmă, această dualitate atitudinală a susținut cele două extreme: fie cantonarea în aspirația către o societate utopică, fi alunecarea socială în zona distopiilor istoriei.

Evident că o astfel de poziționare a omului în raport cu mersul istoriei specifice secolului al XX-lea, evenimentele traumatizante, integrarea socială defectuoasă, din perioda comunistă, precum și poziționarea României în zona de graniță estică a Europei, în punctul de congruență a două sisteme sociale – comunismul răsăriten și capitalismul occidental - au constituit locul în care s-au născut spațiul, timpul și ființa din universul ficțional al literaturii din perioada postbelică.

În acest context istoric, omul a intrat social în sfera dilematicului, deciziile privind direcția înspre care putea să se îndrepte situându-se într-un clar-obscur, cu structură labirintică. Imprevizibilul îi definea drumul, iar el avea de ales fie conservarea prin lipsa de atitudine în context social, fie asumarea unei poziții de lider de opinie al celor care au preferat tăcerea, expunându-se direct efectelor unei lumi distopice. Pe acest fond dilematic prin definiție, literatura preia rolul de mediu de reflectare a personalității umane nu doar configurând simbolic destinul unor personaje, ci și amplasând autorii fie în zona acceptării, cu prețul unor compromisuri, fie punându-i în situația asumării cu demnitate a disidenței. În acest din urmă context s-au situat autorii a căror operă a fost interzisă la publicare, ca urmare a cenzurii, aceasta fiind pusă ”în sertar”, în așteptarea unor vremuri prielnice. Conceptul de ”literatură de

sertar” a devenit astfel etichetă pentru toate creațiile care nu au văzut lumina tiparului la vremea când au fost scrise. În cazul lui I.D. Sîrbu, opera i-a fost tipărită, în mare parte postum, într-un timp istoric nou, al libertății și al respectului pentru identitatea ființei, în viața trăită, cu toate atributele unui spațiu carceral care i-a stimulat spiritul creator, producând adevărate documente despre un timp distopic așezat în istoria comunismului.

Scriitorul a fost veșnicul răzvrătit, mereu situat într-o altă postură decât aceea de armonie cu lumea. Cu un destin ostil, care l-a supus multor încercări, I.D. Sîrbu și-a asumat disidența alegând ca literatura pe care a scris-o să rămână în sertar până după moartea sa. În ce privește destinul propriu-zis, spiritul său nonconformist i-a prilejuit controverse, excluderi din mediul social supravegheat atent de lumea politicului, pregătind parcă o consolidare, prin vigilența cenzurii, a conceptului de ”literatură de sertar”. Scrierile sale, mai ales cele memorialistice, se poziționează din perspectiva martorului unei epoci, care filtrează istoria trăită de comunitate prin simțul propriu care decantează distopiile și le proiectează într-o maximă generalizare a experiențelor personale. Senzația lectorului este că I.D. Sîrbu a experimentat o manieră de scriere a cronicii unei perioade istorice sincopate de derapaje majore din linia logică, reflectate în destinele individuale din sânul comunității. Astfel, autorul scrie din dublă perspectivă; una vizează intimitatea ființei, în vreme ce alta reflectă istoria trăită de comunitate. Această dublă poziționare a scriitorului îi atrage stigmatizarea de către decidenții regimului, iar existența lui socială devine un exil în spațiul acelui Isarlîk (Craiova) cu rolul de a-l izola tocmai pentru a-i ține sub control reacțiile. El avea atributele clare ale formatorului de opinie, ale omului cu vocația de a frecventa conștient linia întâi, pentru a prelua astfel efectele distopiilor asupra lumii care își trăia timpul istoric.

În fapt, I.D. Sîrbu își asumă o schimbare de stare, de la una specifică omului comun a cărui existență este alterată de istorie, la o alta cu rol de iluminare a celorlalți, printr-un gest altruist de preluare a tuturor agresiunilor epocii și a le trăi el însuși, la cote maxime. De aceea scrierile sale, începând cu cele memorialistice și continuând cu romanele, au două straturi de semnificații. Unul este al jurnalistului fără jurnal, iar celălalt este al jurnalului unei istorii a colectivității. În acest mod, autorul face un demers de esențializare obiectivă a modului personal, subiectiv de trăire a evenimentelor, creând astfel nu doar certificarea autenticității istorice a ideilor din cărțile sale, ci și implicațiile majore ale distopiilor istoriei trăite asupra destinului individual, raportat la o lume proiectată, dorită, ideală, dar în același timp utopică, irealizabilă. Distanța aceasta între cele două extreme pare a fi în atenția autorului, acesta modulându-și viața în intervalul stabilit, prin distanțări și apropieri dirijate de fenomenul istoric căruia i-a fost martor. Considerăm că acest exercițiu redundant între utopie și distopie a fost realizat conștient de către autor, fire capricioasă și greu integrabilă în tiparele comunismului, care a jucat conștient rolul disidentului inflexibil, cu vocația de port-parole pentru comunitatea mare căreia îi aparținea ca individ a cărui viață se derula între bine și rău, între împlinire și eșec, între autoritate și supunere.

Având ca podoabă identitară o cultură solidă, dotat cu un spirit creator exersat și confirmat de Cercul literar de la Sibiu, deținut politic, luptător pe front, dar și cadru universitar format sub semnul lui Blaga, căruia i-a fost asistent, profesor, redactor la reviste literare, intelectual profund, cu o verticalitate morală solidă îl fac pe I.D. Sîrbu să ignore potențiala și inevitabila moarte fizică a omului și să-și asume tragicul existenței umane, ca stimulator al drumului către depășirea limitei. Destinul său omenesc, istoric, cultural este o formă de contracarare a morții, printr-o suferință asumată nu doar la nivel individual, ci și ca rezoneur al întregii colectivități, activând replica lui Horea, din momentul tragerii pe roată: ”Mor pentru popor!”

Destinul omenesc l-a scos din scenă cu foarte puțin timp înainte de revoluția română din decembrie 1989, autorul murind cu exact trei luni înainte, pe 17 septembrie 1989, dar lăsând vie opera, în mare parte, literatură de sertar. Cu atât mai mult, publicată postum, aceasta depune

mărturie pentru frământările care l-au măcinat pe autor și despre necazurile care l-au dus într-un exil asumat, în propria țară. Deși a exersat diverse genuri, literare, I.D. Sîrbu excelează în proza epistolară, confesivă. Jurnalul unui jurnalist fără jurnal indică, prin jocul derivării (jurnal, journalist, jurnal), o grefare a vieții sale pe fondul unui timp construit din rememorarea zi după zi, a vieții sale pline de tensiuni și interdicții, chiar dacă toate acestea ar putea fi percepții subiective ale unui om care niciodată nu a agreat să fie în rând cu lumea, alegând să iasă din cadența socialului și să-și făurească astfel singularitatea.

Este limpede că opea lui diaristică este construită pe baza unei percepții subiective a lumii, a unei alterități deseori resimțită ca dușman al propriului său destin. Considerăm că jocul lexical din titlul memoriilor sale sedimentează astfel clipa, convertită în denominativul *zi,* dar lipsită de trecere, de succesiunea firească din destinul lumesc. Triada lexicală *Jurnal – jurnalist – jurnal* construiește tocmai pe ideea de zi ca unică măsură a timpului, într-un centru temporal subiectiv, metafora unui perpetuum mobile năucitor, în care identitatea este o entitate zidită în închisoarea singularității. Adverbul *fără* capătă contextual o re-semantizare adâncă, prin care se relevă lumea fie indiferentă, fie ostilă, care nu i se alătură disidentului, ci îl ignoră, consolidându-i închisoarea în care a simțit că trăia. În fapt, acest titlu - ”Jurnalul unui jurnalist fără jurnal” – este un blazon al disidenței asumate, având conștiința că vocația suferinței, fie și doar ca rezultat al autoflagelării, capătă rolul unui filtru extrem de selectiv al lumii înconjurătoare, generând un spațiu carceral în care omul se simte deopotrivă liber și înlănțuit. Astfel, I.D. Sîrbu își asumă eticheta de disident, construind o matrice identitară nouă a relației dintre individ și lume. Pentru el, lumea înconjurătoare nu este o sinteză de spațiu, timp și ființă, ci o construcție identitară de tip colectiv, în care individul dispare, abandonându-și atributele prorpii și preluându-le pe acelea ale identității colective. În concepția sa, lumea este un substantiv colectiv al cărui conținut se multiplică pentru fiecare om care o compune, într-un distructiv pproces de șablonizare.

Neconformist din fire, altfel decât lumea din jur, cu un puternic sentiment identitar, I.D. Sîrbu devine, prin relația eului cu alteritatea, o autoritate al cărei orgoliu îi exacerbează eul, declanșând nonconformismul, lipsa de obedință, incapacitatea de acceptare a socialului, perceput ca un adevărat pat al lui Procust. Cuvântul are, în acest context o semantică multiplă care pendulează între singularitate, individualitate sau anonimat. Singularitatea (*unui*) derivă din particularitatea de a fi unic, purtând deopotrivă marca anonimului (ca articol nehotărât), a omului comun, al cărui destin este șablonizat sau repetând aceeași formulă existențială (adjectiv nehotărât), dar și marca primului om, care reeditează destinul adamic (ca numeral). Această schimbare de stare pe care Gary o probează în fiecare zi îi anulează filă cu filă jurnalul, ca timp cronologic, generând doar un timp condensat, de o zi din existența planetară, care îi este dăruită pentru a fi pe acest pământ. În această ipostază, el își trăiește singularitatea ca viață, într-o zi scăpată de sub tutela curgerii, al cărei atribut simplu și esențial este lumina.

Din stilul epistolar, corespondența cu Virgil Nemoianu, Ion Negoițescu și Mariana Șora apărută sub titlul *Traversarea cortinei,* extinde sentimentul disidenței și al spațiului carceral ascuns. Lumea este percepută ca scenă iar cortina ca spațiu care separă și unește deopotrivă interiorul cu experiorul, eul cu ceilalți, spațiul libertății emigranților și cel carceral al disidentului izolat în propria țară. Cortina este un prag, o graniță între două lumi, una în care trăiește, a disidenței și alta dorită, a emigrării. Ca timp cronologic, această corespondență s-a desfășurat timp de șapte ani (1982-1989). În prefața cărții cu virtuți romanești, Virgil Nemoianu spune că ”se desfășoară în fața unor prieteni, dar acești prieteni sunt simultan o intelectualitate neîncătușată și o intelectualitate înstrăinată prin emigrare.” Aici apare denominativul *intelectualitate,* care construiește imaginea unui grup elitist, în interiorul căruia I.D. Sîrbu își simțea individualitatea, dar conștientiza în același timp că izolarea nu este o soluție, dacă destinul îți oferă sentimentul complementarității ontologice, dacă după cortină se află cei compatibili cu tine, asumându-și exilul. *Traversarea* este un infinitiv lung substantival care

păstrează în arhetip acțiunea, invitând ființa la o măsurare a propriei existențe prin trecerea dintr-un spațiu al claustrării, într-un altul al libertății. De fapt, *a traversa* capătă sensul lui *a trece*, iar acest din urmă verb evocă el însuși o nouă stare a destinului omenesc. Dacă *jurnalistul fără jurnal* se izolează într-un destin cu o singură dimensiune – *lumina unei zileproprii eterne* – cel care *traversează cortina* aspiră la o lume a libertății, de dincolo de cortină, simțind o solidaritate cu intelectualii care emigraseră deja.

Lumea de după cortină este una a libertății, a speranței, în care punctele de conexiune sunt cele trei personalități cărora le scrie și de la care primește scrisori, o lume nouă, în care lui Gary i-ar fi plăcut să viețuiască. O nuanță se impune aici, între *a viețui* și *a trăi*. *A viețui* poartă în sine infinitul stării dobândite prin Facere, în vreme ce *a trăi*, duce spre un timp măsurabil, cu început și sfârșit, căci *trai,* ca derivat regresiv din verbul *a trăi* cuprinde o desfășurare, o succesiune într-un timp evenimențial.

Între *memorialistic* și *epistolar*, I.D. Sîrbu navighează din singurătatea unui solilocviu marcat de suferință și claustrare într-o existență dialogică în care alteritatea îi creează nu doar repere și aspirații, ci și speranțe existențiale. Astfel, autorul de literatură de sertar navighează de la spațiul carceral – fie real, fie simbolic, dar perceput subiectiv – la cel al libertății. În acest mod, scriitorul construiește, prin memorii și scrisori, un cronotop al intelectualului rasat, cu vocația de a trăi ca depozitar și filtru al suferințelor lumii care îl înconjoară. Termenii care stau la baza procesului de generare a cronotopului sunt *disidența,* ca stare de spirit, *distopiile* lumii în care trăia și *utopiile* unei lumi ideale de dincolo de cortina de fier a unei orânduiri vremelnice, dar agresive cu omul liber în spirit.

Am ales doar cele două tipuri de scriere – memorialistică și epistolară – ca argumente pentru activarea conceptului de *cronotop*, pe fondul unei simbolizări magistrale a două stări de destin: *libertatea* și *claustrarea*. Două lumi: comunismul și societățile democratice, în care I.D. Sîrbu viețuiește fizic sau imaginar, preluând șocurile sociale și mentalitare, atitudinea față de om și față de destinul acestuia, relația cu istoria, rama în care autorul își pune existența. Evident că acest conotop se identifică, în opera lui I.D. Sîrbu, cu o linie de forță, ca un drum pe care și-l construiește într-o realitate existentă, amestecând ușor tehnicile de ficționalizare cu cele de introspecție și analiză a realului, așa cum este, din perspectivă istorică. Cu atât mai mult, scrierile sale trebuie citite în cheia autenticității, suferința liber asumată și spiritul înalt al intelectualului re-construind spațiul și timpul istoric, individual și colectiv, deopotrivă.

În această matrice, omul cu vocația jertfei pune suferința lui asumată la temelia cunoașterii profunde a relației dintre individ și alteritate, în timpul istoric, pe de-o parte, psihologic, pe de altă parte, ambele sub măsura egală, neutră, cadențată a lui Cronos. Literatura de sertar pe care a lăsat-o își asumă acest blazon, prin care transferă suferința colectivă în una individuală, atribuindu-I ființei rolul alesului să sufere spre a-i mântui pe ceilalți. Scrierile lui I.D. Sîrbu devin astfel mărturii istorice ale unei societăți viciate de complexul de inferioritate al nonvalorilor, fiind nu doar o expresie a rafinării socialului și politicului printr-un filtru subiectiv, ci și mărturii limpezi despre o istorie care alterează destinele, agresând ființa și grăbindu-i disoluția. Relația dintre timp și spațiu, configurată în cronotopul coagulat în memoriile și epistolele scrise de I.D.Sîrbu pune în mișcare o matrice identitară a ființei pentru care trauma are dublu rol: de a evidenția verticalitatea omului într-un context tensionat de timpul evenimențial și de a zugrăvi cu vocația cronicarului, o perioadă istorică învălmășită, în care omul nu reprezenta suprema valoare, ci era perceput doar ca un mijloc de verificare a efectului atrocităților, tensiunilor psihice, violențelor fiizice și de alterare a identității, până la depersonalizare. Despre aminitiri, el însuși mărturisește: ” undeva, dacă ele ar fi citite împreună cu proza mea de bătrânețe, un anume portret al meu și al generației spirituale de care aparțin s-ar putea desprinde ca din ceață sau peșteră.”

Între viața trăită, ca experiență traumatizantă și viața dorită, ca himeră a libertății, autorul își construiește disidența, act de curaj și afirmare a umanității care dorește libertatea.

Privirea sa pendulează între *dincolo* și *dincoace*, fixând adverbial nu doar două spații opuse, ca substanță socială, ci și limitele între care se construiește destinul omenesc. Jurnalul și cortina devin părți din recuzita unui theatrum mundi, pe scena căruia comunismul și-a jucat rolul istoric. Personalitatea singulară a lui I.D. Sîrbu își asumă rolul de a prezenta culisele istoriei cu acele spații carcerale și labirintice, care sufocă identitatea și distrug ființa. Veridicitatea celor prezentate pun opera memorialistică și epistolară pe care ne-a lăsat-o autorul în tiparul literaturii-document, I.D.Sîrbu jucând rolul de cronicar al vremurilor trăite sub communism.

Însuși autorul face o sinteză a unui timp distopic trăit de-adevăratelea: ” a anchete știam deja că o zi caldă, una rece, azi încurajare, mâine amenințare nu sunt decât metode prin care se urmărește starea de letargie. Dacă, după atâtea înghețuri și dezghețuri, epoci de închidere și deschidere, libertate și teroare, mascări și demascări, poporul dă semne de catatonie sau indiferență înseamnă că Pavlov și Secenov erau mari savanți și că vorba noastră veche «să nu dea Dumnezeu omului cât poate răbda» nu e chiar salutară.” O cheie de lectură, invitându-și urmașii într-un trecut istoric al său și al generației din care a făcut parte!

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# ON ESCAPING THE WORLD THROUGH ALLEGORY. ROMANIAN MEDIEVAL LITERARY METHODS-NOTES

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***Abstract:*** *In medieval culture, allegory was the main tool for deciphering and interpreting series of symbolic analogies in the Bible (and beyond!); understood in its original form, as the ancient Greeks defined it, the allegorical is a way of interpreting the world, both as a vision and a code. The belonging of the allegorical to a symbolic code is relevant both at the level of rhetorical interpretation and at that of theological interpretation. Literature and art are dominated by allegorical representations which, like the proliferation of emblem books and mottos, must be associated with the triumph and inflation of the image in the 16th and 17th centuries. Allegorism is received both as a figure of speech, but above all, as a worldview, a possibility afforded by the use of allegory as a literary device.*

***Keywords:*** *allegory, vision, code, mask, interpretation*

Arta barocă este tributară, prin excelenţă, formelor vizuale proliferate până la epuizare, în încercarea ( disperată!) de a reda curgerea ireversibilă a timpului. Piesele de teatru, măştile, emblemele, alegoriile, toate modalităţile artistice slujesc acestui unic scop: exorcizarea trecerii neliniştitoare a timpului.

În cultura occidentală a Evului Mediu alegoria constituia instrumentul principal al descifrării şi interpretării seriilor de analogii simbolice din Biblie ( şi nu numai!); înţeles într-o formă originară, cum îl defineau vechii greci, alegoricul este un mod de interpretare a lumii, ca viziune şi cod. Apartenenţa alegoricului la un cod simbolic este relevant şi la nivelul interpretării retorice, dar şi la al celei teologale ( pentru a marca dimensiunea alegorică a codului simbolic, Tzvetan Todorov trimite la marii autori patristici Clement şi Augustin).

Epoca Renaşterii, mai intâi, urmată de cea a barocului readuc alegoria printer figurile obişnuite ale retoricii ( Quintilian definea alegoria ca fiind o însumare de metafore). Deşi părea că, odată cu numeroasele manuale de retorică a căror autoritate era evidentă la nivelul exprimării artistice, alegoria "decade" în condiţia unei simple figure de stil, vremea Barocului îi va făuri o carieră spectaculoasă. " Literatura şi arta sunt dominate de reprezentări alegorice care, ca şi invazia cărţilor de embleme şi devize, trebuie puse în legătură cu triumful şi inflaţia imaginii în secolele al XVI-lea şi al XVII-lea, căci totul în Baroc se <traduce> prin elemente vizuale."[1]

Spectacolul gândirii dă frâu liber impulsurilor reprimate folosindu-se de măşti, camuflaje oferite de strategia alegorică.

„ Modul obişnuit de a deghiza adevărul pentru a-l insinua mai bine şi fără opoziţie este cel al parabolelor şi alegoriilor."[2]

Ca "semn al unei realităţi traductibile" ( cum o defineşte Vera Călin în sens modern), alegoria este modalitatea artistică cea mai adecvată în redarea viziunii pesimiste baroce şi

[1] Gabriel Mihăilescu, **Universul baroc al Istoriei ieroglifice**, Ed. Fundaţiei Naţionale pentruŞtiinţă şi Artă, Bucureşti, 2002, p 62
[2] Balthasar Gracian, **Ascuţimea şi arta ingeniozităţii**, Ed. Humanitas, Bucureşti, 1998, p. 493

„instrumentul retoric optim în traducerea unei acute conştiinţe a precarităţii lumii materiale. Marele roman baroc **El Criticon** nu este de aceea decât o uriaşă alegorie a temporalităţii devastatoate, a neputinţei omului de a se înălţa deasupra capcanelor iluzionante ale unei lumi tranzitorii”.[3]

Odată cu Martianus Capella şi Bernard Silvestre marile teme religioase, morale şi filozofice sunt inserate în reprezentări de tipul disputei. Literatura occidentală a vremii este plină de conflicte fantastice dintre vicii şi virtuţi, dintre lumesc şi spiritual: „ din acest moment, alegoria nu va mai fi doar un ornament dificil al retoricii, ci o formă de imaginaţie caracteristică şi expresivă, o viziune a lumii.”[4]

Realizând o incursiune în originile simbolismului **hieroglifei**, Adriana Babeţi subliniază dubla înţelegere a termenului: scriere sacră, ascunsă şi modalitate literară de încifrare a viziunii asupra lumii. Secolul al XVII-lea pare a fi obsedat de cifru ( Roger Bacon imagina un limbaj internaţional al gesturilor şi era preocupat de poezia ambiguă care acoperă şi revelează în acelaşi timp; Athanasius Kircher scria **Lingua Aegyptiaca restituta** cunoscută probabil şi lui Dimitrie Cantemir). G.R.Hocke plasează hieroglifica într-un spaţiu estetic: „ Începând cu Ficino (1463), această hieroglifă – metaforă devine motivul principal al unei mode estetice mai ales în literatură”.[5] Veacul următor moşteneşte obsesia pentru cifru şi o transpune în spaţiul literaturii alegorice, pamfletare şi satirice ( Voltaire, Swift, Montesquieu).

Aşadar, în secolele al XVII-lea şi al XVIII-lea alegorismul este receptat atât ca figură de stil, dar mai ales, ca viziune asupra lumii, posibilitate oferită de întrebuinţarea alegoriei ca modalitate literară.

Pe tărâm românesc alegoria pare să îmbine cele două scopuri ( întâlnite în culturi diferite): alegoria moralizatoare caracteristică medievalităţii occidentale şi alegoria animalieră cultivată în Orient. Cel care reuşeşte concilierea între modalitatea fantastică şi cea strict alegorică este, încă o dată, Dimitrie Cantemir: „...prelucrând, pe de o parte, un model de raţionalitate greco-latin şi, implicit, valorile de tip cosmotic ale acestuia ( ordine, coerenţă, ierarhie)şi, pe de altă parte, cu aceeaşi intensitate, modelul creştin, saturat de sens, profund simbolic, alegorismul occidental medieval este la rândul său, coerent, ordonat, saturat de sens, ierarhizat, intens simbolic.”[6] Alegoria animalieră îndreaptă atenţia către *mască*, către suprafaţă, iar acest lucru se obţine prin intermediul fantasticului. Aşadar, schema alegorică din **Istoria ieroglifică** este, la un moment dat, deviată către sfera fantasticului. În studiul (citat şi în paginile anterioare) consacrat relaţiei dintre **Istoria ieroglifică** a lui Cantemir şi **Fiziologul** bizantin, Mihai Moraru subliniază „ adoptarea alegoriei animaliere ca modalitate de construcţie unitară a întregii opere.”[7] Ambele scrieri înclină spre fantastic în defavoarea aspectului moralizator.” Este vizibilă în **Istoria ieroglifică** atât legătura cu cărţile populare care uzează de scheme alegorice ( dezbaterea, universul ierarhizat), cât şi cu acelea care folosesc pilda cu substrat alegoric ( vezi parabola Inorogului în **Varlaam şi Ioasaf,** unde referirea alegorică este religioasă)sau cu cele în care fantasticul animalier este legat de motivul călătoriei – **Alexandria**.”[8]

Alegoria ca modalitate de exprimare constituie punctul de pornire, mărturisit de cărturar în discursul prefaţial. Spre a nu merita dojana, explică voalat nevoia de alegorie cu sfiala de a prezenta dezvelite fapte prea grave, „ în mijlocul theatrului cititorilor”: „...istoriia aceasta nu a vreunor ţări, ce a unor case numai şi iste. De care lucru, pentru asupreala ( mai sus pomenită), pre fietecare chip supt numele a vreuniia din pasiri sau a vreunuia din dobitoace a supune, şi

[3] Gabriel Mihăilescu, op. cit., p 64
[4] Tzvetan Todorov, **Teorii ale simbolului**, Ed. Univers, Bucureşti, 1983, p.58
[5] G.R.Hocke, **Manierismul în literatură**, Ed. Univers, Bucureşti, 1977, p. 121
[6]Adriana Babeţi, **Bătăliile pierdute. Dimitrie Cantemir. Strategii de lectură**, Ed. Amarcord, Timişoara, 1998, p. 219
[7] Mihai Moraru, **Alegoria animalieră şi fantasticul animalier în *Istoria Ieroglifică*,** în **De nuptiis Mercurii et Philologiae**, Ed. Fundaţiei Culturale Române, Bucureşri, 1997, p. 137
[8] Mihai Moraru, op. cit., p.149

firea chipului cu firea dihanii ca să-şi răducă tare am nevoit."[9] Motivaţia estetică a formulei alegorice este înţeleasă de Cantemir şi ca părăsire a cursului istoriei în favoarea „deprinderii ritoriceşti", a substituirii persoanei cu masca personajului. Reflectarea realităţii fiind bazată în totalitate pe alegorie, cărturarul revine şi în epilog, definind-o ca procedeu de descoperire prin acoperire : „...de betejirea inimilor foarte ferindu-ne, dezvăluind, le acoperim, şi acoperindu-le, le dezvălim..." Alegoria este, prin excelenţă, arta subterfugiului şi, prin urmare, are nevoie sa fie justificată ca fiind cea mai potrivită modalitate de exprimare artistică în momente care reclamă folosinţa subterfugiului. Sub protecţia alegoriei constrângerile dispar, lăsând loc libertăţii psihologice şi spirituale imanente actului creator.

Dar la D.Cantemir alegoria nu se limitează doar la a facilita vorbirea ascunsă, ci se dovedeşte a fi un element de viziune fundamental al cărţii, concretizat în mari construcţii alegorice care structurează universul după legi proprii. Schemele alegorice sunt multiple: lupta dintre Bine şi Rău ( Inorogul şi Corbul), lumea pe dos şi lumea vazută ca o scenă de teatru, motivul labirintului ( cetatea Epithimiei), visul. Însă, (aşa cum observa şi Manuela Tănăsescu) nici una dintre aceste scheme nu se evidenţiează mai mult decât celelalte, nici una nu devine nucleul central : " Suntem nevoiţi să recunoaştem din nou marea bizarerie a **Istoriei ieroglifice** şi imposibilitatea noastră de a o clasifica riguros; deşi alegorismul constituie o piatră de temelie a cărţii, aparţinând chiar viziunii generatoare, **Istoria ieroglifică** nu este o scriere alegorică."[10] Furat de ficţiune şi de jocul iluziei, Cantemir se îndepărtează adeseori de alegorie. „ Porneşte să descrie înfăţişarea unei jivine cu gândul la personajul pe care-l întruchipează, dar, prins de ritmica frazei şi de prilejul de paradă intelectuală ce se oferă, uită cu totul de raportare, se dedă unei avalanşe de epitete şi, aglomerând informaţii, deturnează într-o documentaţie epatantă şi neînchipuit de amănunţită, executată după toate regulile retoricii, complicată bombastic, astfel încât să strivească orice posibilă comparaţie de ordin ştiinţific sau literar."[11]

Dialogurile medievale, psihomahii sau gnoseomahii sunt, cum remarcă şi Adriana Babeţi, false dialoguri, „... ele ipostaziază în tensiunea întrebare-răspuns versanţii antagonici ai uneia şi aceleiaşi fiinţe scindate..."[12] Dialogul spiritual are o tradiţie prestigioasă : **Upanişadele, Vechiul Testament,** celebrele dialoguri ale lui Platon, **Noul Testament** care aduce un mod specific de a întreba şi a răspunde.

Contradicţia, „ gâlceava" este pentru D. Cantemir o dispută între două personaje alegorice: Lumea şi Înţeleptul care, deşi analog simbolic sufletului, nu-l reprezintă pe ascetul filozof, ci pe *omul virtuos*, personaj specific unei bogate literaturi a genului. La fel şi Lumea este doar imaginea lumii înşelătoare, a aparenţelor.

C.M.Ionescu configurează o altă analogie „... păstrând implicaţiile alchimice pe care Carl Gustav Jung le conferă tensiunii dintre Animus şi Anima, putem interpreta <divanul> lui Cantemir şi ca expresie a unei dicotomii gnoseologice. < Giudeţul sufletului cu trupul > reprezintă, în această lumină, conflictul dintre cunoaşterea noetică şi cea logică, reflectat îndeosebi în planul vieţii morale... De aceea, mai mult decât o *psihomahie,* **Divanul** mi se pare a ilustra o gnoseomahie caracteristică, prin excelenţă, gândirii patetice a omului baroc."[13]

Dar schema alegorică a cărţii lasă loc şi unei alte interpretări care vizează de data aceasta mentalitatea românească de la sfârşitul veacului al XVII-lea, dominată de înfruntarea dintre cleric şi laic. Dispute de genul acesta se găsesc la tot pasul în literatura occidentală, în special în Spania renascentistă, unde *el clerigo* se luptă la nivel spiritual cu *el caballero*.

În ceea ce ne priveşte, optăm pentru opinia Adrianei Babeţi care vede în disputa dintre cei doi protagonişti ai **Divanului.....** un conflict interior al lui D. Cantemir: „... D. Cantemir va

[9] D. Cantemir, **Istoria ierogligică**, E.P.L., Bucureşti, 1963, p. 4
[10] M. Tănăsescu, **Despre Istoria ieroglifică**, Ed. Cartea Românească, Bucureşti, 1970, p. 87
[11] E. Negrici, **Expresivitatea involuntară**, Ed. Cartea Românească, Bucureşti, 1977, p. 214
[12]Adriana Babeţi, op. cit., p.169
[13] C.M.Ionescu, **Suflet – trup ca tensiune barocă, în gândirea lui Cantemir**, în **Secolul 20**, nr.11-12, 1973

rămâne – până la sfârşitul vieţii – o natură dublă, o personalitate scindată, un intelectual autentic, fascinat deopotrivă de sceptru, bibliotecă şi cer, fără a putea să aleagă între ele, cu adevărat, decât la sfârşit”[14], cu alte cuvinte este prezentată înfruntarea din fiecare om dintre gândul înţelept şi cel lumesc. Soluţia unui armistiţiu între cele două gânduri este iluzorie: „ firea ta la cele pământeşti, iar a mea la cele cereşti caută, şi atâta osebire fac, cât apa din foc; şi de va putea focul cu apa într-un loc a lăcui şi doauă rătunde gloanţe unul preste altul a să sprijeni, si eu cu tine prieteşug voiu putea alcătui. Pentru aceasta dară, în zadar şi în deşert te rogi, căci nice te voi asculta, nice ce te rogi voiu face.”

Dialogul este mimat pentru că în fapt, folosindu-se de „armele” dialogului ( vervă interogativă, construirea unor relaţii interlocutive de tipul întrebare - răspuns), Cantemir pune în scenă un monolog-interior.

***Alegoria în cărţile populare***

Structural, cărţile populare sunt, deschise şi mobile. „ Fabula, parabola, pilda se încadrează unei scheme, ele conţinând planul narativ şi substratul alegoric rezumat sau explicitat de morală şi tâlcuire. Desprinzându-se din structura cărţilor populare, aceste elemente, care pot avea şi ele un caracter unitar, au căpătat cel mai adesea o circulaţie independentă în folclor sau au intrat în alcătuirea altor cărţi populare.”[15] Episoadele, parabolele, proverbele care trec dintr-o carte populară în alta ( din **Fiziolog** şi **Alexandria** în **Floarea darurilor**, din **Archirie şi Anadan** în **Viaţa lui Esop**), limitele labile dintre episoade, circulaţia independentă ( **Erotocritul, Sindipa**) dovedesc materia comună şi structura formală similară a acestor cărţi.

Romanul eroic popular are în compoziţia sa fabule, maxime, proverbe, ziceri. În plus, construcţia alegorică îi oferă un caracter exemplar. Forţele care se înfruntă, ca mai peste tot unde apare schema luptei, au locuri diferite în ierarhia construcţiei alegorice : alaiurile, carele alegorice, victoriile situează faima, gloria care depăşeşte moartea, dar este roasă de acţiunea timpului. Latura moralizatoare a cărţilor populare este construită (aşa cum am spus mai sus) prin intermediul maximelor şi a fabulelor, „ specia cea mai simplă şi cea mai cunoscută a alegoriei animaliere”.[16]

Rolul cărţilor populare în vehicularea unui fond comun de procedee alegorice, un fond popular prin origine şi receptare, face ca între ele să existe un flux continuu de material. Schema traseului, prin previzibilul desfăşurării înglobează, la diferite nivele, episoade noi. În **Alexandria,** de pildă, limitele cuceririlor lui Alexandru sunt limitele lumii cunoscute la acea vreme. Dincolo de graniţele acestui cadru se află ţinuturi pline de animale fabuloase, apoi raiul şi iadul.

Are loc acum şi o mutaţie a valorii înţelepciunii dinspre interior spre exterior. „ Înţelepciunea din afară” care domina lumea a devenit mai fascinantă ca „înţelepciunea dinăuntru” care prezidase dezbaterile dintre cugetare şi principii sau divanul minţii cu lumea patimilor. Frământarea interioară a filozofului, a omului care medita asupra condiţiei şi destinului omenesc s-a transformat într-un dialog cu forţele care veneau din afara cercului delimitat de înţelepciunea intinsecă. Universul, în componentele sale cele mai mărunte oferea o sursă de descoperire a vieţii, de învăţare, de devenire.

Se observă înclinaţia continuă şi neascunsă de a transforma tot ce era demn de reţinut în legende în care realitatea era îmbinată cu fabulosul, însă de o aşa manieră încât delimitarea clară între cele două teritorii nu mai e uşor de realizat ( tot acest joc de realitate – aparenţă, de permanenţă- instabilitate face parte din recuzita Barocului!). O constantă a cărţilor populare

[14] Adriana Babeţi, op. cit., p. 175

[15] M. Moraru, **Configurarea raporturilor cu literatura universală. Cărţile populare**, în **De nuptiis Mercurii et Philologiae**, Ed. Fundaţiei Culturale Române, Bucureşri, 1997, p. 40

[16] M. Moraru, op. cit., p. 137

este înţelepciunea  care îmbrăţişează fantezia. Ca şi în cazul **Istoriei ieroglifice**, alegoria în construcţia cărţilor populare tinde spre fantastic, de cele mai multe ori chiar se identifică.

Cărţile populare ofereau satisfacţia descoperirii reflecţiilor şi cugetărilor asupra vieţii, însă profitul cel mai mare era cunoaşterea lumii. Prin intemediul alegoriei, pasajul din realitate în ficţiune şi invers este ceea ce atrage publicul în mod deosebit ( de exemplu, în **Alexandria** luptele cu păsările răpitoare şi carnivore, cu căpcăunii, cu sălbaticii cu şase mâini şi şase picioare, cu furnicile mâncătoare de oameni, întîlnirea cu amazoanele). Un fapt de istorie, o întâmplare oarecare, o povestire erau însoţite de poveşti şi pilde; evenimentele erau organizate şi prezentate de o aşa manierăîncât satisfăceau gustul publicului cititor de atunci. Alegoria din cărţile populare este una *morală*, în spiritul concepţiei creştine. Fragmentul final din **Istoria căderii Troadei** ( o carte care aducea pe tărâm românesc epopeea homerică, însă limitată la graniţele omenescului, fără prezenţe mitologice) va cuprinde sfatul moralizator în legătură cu nenorocirile aduse de dragoste : „Vedeţi fraţilor, ce a făcut spurcata Elena şi cu necuratul Paris. Acestea agonisesc dragostele muiereşti şi încă muiarea cu bărbat şi cu copii precum au fost aceea. Iată ce bine şi ce cinste au adus Paris lui Priam împărat, tătâni-său, şi maică-si Ecubei şi nu numai lor, ci s-au pricinuit din fapta lor moarte şi pierzare la o lume de oameni despre amândouă părţile.”

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# A DOCTOR'S LITERATURE-FORM OF DISSIDENTSHIP

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***Abstract:*** *Vasily Pavlovich Aksyonov (1932-2009) had an unhappy childhood. Both parents had been active communists but, in 1937, suspected of adhering to Trotskyist ideology, they ended up being deported to the Gulag. Raised in an orphanage, Aksyonov was found by his uncle and raised until, in 1947, Vasily went to his mother, in exile, in Magadan, the Kolyma prison area. It was not until 1955 that Aksyonov saw his father again. Despite the difficulties, Aksyonov managed to complete his medical studies and even practice as a doctor for three years. During his medical studies, he was monitored by the KGB, which began to prepare a file against him. During these years of medical studies, Aksyonov discovered some of the prominent writers such as Moravia, Böll, Hemingway, Faulkner and Salinger. From this period, Aksyonov began to write poems and stories, which he read to his friends in the literary section of the Leningrad District Youth Club. After completing his medical studies, he worked at the quarantine station in the Leningrad port, where he came into contact with sailors from Western countries who were smuggling goods that were not available on the Russian market. For a short time, Aksyonov also worked in the rural hospital on Lake Onezhsk. Later, he arrived at the Tuberculosis Institute in Moscow.*

***Keywords:*** *Austrian literature, regional writer, naturalism, poetry, medicine, dissident*

Aksyonov "enjoyed a reputation as a cosmopolitan writer for the urbane, Westernized image he cultivated during the Soviet era, and he maintained that image during his ten years in exile."[1] Recalling his first literary attempts, the doctor admits in an interview that he felt more like a writer than a doctor. "Always during my student years, I had in mind that I was a poet. But I was very shy about showing my poetry, and all I can say is thank God I was shy--it was absolutely horrible, amateurish poetry--simply rubbish. But while in Kazan I did have a poem published in the local Komsomol paper. I went to this paper and there was this guy, a professional poet, and he said, «Young man, I believe you have some vitamin T, »--by that he meant talent--«And we are going to publish your poem. » I even got paid a fee, though not much. Afterwards I went to a restaurant and spent it all."[2]

The entire literary work of the Russian doctor can be divided into three sub-periods: the 1950s-1960s in which Aksyonov is a rebel against the system but in which he creates his writing practice, the period of the 1970s in which his text becomes increasingly experimental, the period in which he lives in exile in which Aksyonov resorts to dystopia and satire, and the fourth phase, from the 1990s and 2000s in which the author seems consumed by nostalgia and reflections. At the beginning of his literary career, Aksyonov believed that the Soviet system would converge towards Western values. This is demonstrated by the use of numerous

[1] Lisa Ryoko Wakamiya, *Russian Cosmopolitan. In: Locating Exiled Writers in Contemporary Russian Literature*, Palgrave Macmillan, New York https://doi.org/10.1057/9780230102033_2
[2] John Pohlmann, Conversations with Vassily Aksyonov, available on http://www.sovlit.net/conversationswithaksyonov/

subversive English terms. Even though this convergence has not yet occurred, the inhabitants of the old Communist Bloc still hoped for a „taming" of the regime.[3]

After only a few years of practising medicine, in 1959, the Russian doctor gave up his profession and dedicated himself to writing. After Stalin's death, the communist regime relaxed and Aksyonov came into contact with music, literature and Western influences. His mother, Yevgenia, survived 18 years of forced labor in the Gulag. She later wrote two novels, *Journey into the Whirlwind* (1967) and *Within the Whirlwind* (1979, a testimony to the brutalities to which those condemned by the Stalinist regime were subjected. Aksyonov is known to Western literature for two novels, *The Burn* (1975) and *Generations of Winter* (1992). The second novel is the story of the Gradov family between 1925 and 1953.

His first novels, *Colleagues* (1960), about a group of students at a medical institute, *A Ticket to the Stars* (1961), *Oranges from Morocco* (1963) and *It's Time, My Friend, It's Time* (1964) are more autobiographical as they relate cases of misfits who are on the dividing line between the indoctrinated generations and those who desire Western values. These early writings of the doctor depict a Russian society eager to adopt Western principles.

The *Stilyagi*, young Russians who listened to jazz and wanted to be the opposite of communist ideologies, begin to appear. Even if, later, Aksyonov acknowledges the clumsiness and infantilism of these opponents, this generation was the answer to the regimentation imposed by society until Stalin's death. The young writers of the 1960s in Russia were adored by the public eager to break free from the system that stifled any form of individualism. They were seen as representatives of the young progressive Soviet literature. While much of Aksyonov's writings can be recognized as describing autobiographical events, more precisely „poetic autobiography"[4], there is also a large part of his prose that is fictional and raises pressing issues of his country.

Khrushchev's rise to power represented a paradigm shift. The regime was trying to decentralize the country and liberalization was beginning to emerge. Doctor Aksyonov was one of the important representatives of the 1960s generation (shestidesyatniki). Ideological conformism began to be replaced by an openness to Western culture. With the rise to power of Brezhnev, Russian society entered a period of stagnation. Aksyonov's writing became increasingly inclined towards the fabulous and increasingly ironic.

Russia in the 60s was trying to get rid of the memory of the Stalinist system and the young people were among the first to feel the need for a radical change that would bring them back to life. The novel is built on contrasts: on the one hand we have the frosty Russian winter opposed by the warmth that the exotic fruits represent, on the other hand, the hardened people of Sakhalin warm their souls and begin to reveal to the reader the entire wealth of their emotions hidden until then. Repressed enthusiasm comes to light and show the reader the wealth of feelings that boil under the icy crust of the much-tried souls in this area of Russia. The novel

[3] See Olga Matich, *Vasilii Aksenov and the Literature of Convergence: Ostrov Krym as Self-Criticism*, in *Slavic Review* Vol. 47, No. 4 (Winter, 1988), p. 642

[4] Cynthia Simmons, *The Poetic Autobiographies of Vasilij Aksenov*, in *The Slavic and East European Journal*, Vol. 40, No. 2 (Summer, 1996), p. 309

is intended to be a message to the entire Russian people, who have been hard-pressed. Hope, human warmth and love can be the only things that save conscience in times of distress.

Perhaps the novel most influenced by the author's experience as a doctor is *Colleagues* (1960). The prose written by doctor Aksyonov in the initial stage of his literary formation is characterized by innocence and simplicity. Which is understandable in the context in which Russia is at the first steps in cultural terms of emerging from the long dark period it was in during Stalin's time: „Naivety is the strength of the early Aksenov texts."[5]

First published in *Yunost* magazine in 1960, the novel can be considered autobiographical because it tells the story of how three young doctors try to build a career in the medical system without compromising their moral principles. Torn apart by the desire to become famous, the three put their friendship and the values they hold dear to the test. The experience he had as a doctor helped Aksyonov to understand human nature on a much deeper level. This ability to identify human feelings helped the author to create realistic and detailed characters as real life offers us. Another help in building the novel was the fact that the author knew the way Russian hospitals were organized and functioned.

The realism that the novel breathes is conferred precisely by the insightful knowledge, from the inside, of how human beings fall prey to pride, the thirst for power and money in a medical system for which man is nothing more than a number and not a real being. The analytical thinking that the author developed during his time as a doctor helps him as an author because the analysis of a society ravaged by vices is one that can be compared to a medical history of a patient's suffering. Accustomed to thinking in terms of cause and effect, Aksyonov shrewdly analyzes the apparently hidden vices of a society in moral disintegration.

Like a sick organism, society also sickens its constituent parts - individuals. The only escape, the author seems to conclude, is personal healing. Starting from the bottom up, healing can save the entire sufferer. The book's success was almost instantaneous, as the author himself recalls „Well, my novel was extremely popular, a sensation. I woke up the next day famous." From his first novel, the doctor became famous in literary circles. The Russian literary world of the time was waiting for a talent who would come with a new vision and message. „At that time people were expecting a new name to arise, and I was in the right place at the right time. It was then that the term for our generation of artists, *The Sixties Generation* was introduced, in reference to my book, about the group of post-Stalin writers who were beginning to emerge at the time. I was invited to join the Writer's Union, so I was suddenly an established writer."[6] Published in the 1961 issues of *Yunost*, Aksyonov's next novel, *Ticket to the Stars*, is the story of a group of four young men who leave for Estonia after graduating from high school. The four begin to crystallize a unique system of thought and values that they relate to. Dimka chooses not to obey the rules imposed by the family, while his brother Victor, who wants to build a career, chooses the path of conformity. Tragically, however, he dies in a plane crash. Dimka returns home alone with an even greater desire to create her own path in life. The author builds his novel on a series of metaphors. Even from the title inspired by the memory of a perforated train ticket in the shape of a window, Aksyonov introduces us to a world of reverie, of conscious dreaming, of the aspirations that the new Russian generation has. With their eyes

[5] Ponomarev E., *Carnival Socialist realism: Vasily Aksenov as a mirror of Soviet ideology*, in *Zvezda*. 2001. No. 4. p. 217
[6] John Pohlmann, *Conversations with Vassily Aksyonov*, available on http://www.sovlit.net/conversationswithaksyonov/

fixed on a sky that offers countless possibilities, the characters long for the materialization of their hopes.

Although coldly received by critics of the time, who considered the action to be one of rebellion against socialist society, readers chose to see in the doctor's novel the embodiment of their own ideals for a free life, free from the constraints that had marked Russian society until then. Aksyonov's message is clear - the call to awaken individual consciousness from politically imposed sleep, travel as a way to transcend the world and discover true individual values, and assumption as a way to mature.

In 1964, Aksyonov published *It's Time My Friend, It's Time.* Even if it no longer conveys such a strong message as the previous novels, it is full of tragedy. A married couple tries to reconcile but the husband ends up dying in a motorcycle accident. Aksyonov's personal evolution is felt. If in the first novels the themes addressed were mainly political, in this novel the doctor becomes much more subtle. The author's personal maturation, both personally and literary, is evident. Aksyonov seems more eager to sanction the characters full of idealism. Even if the style adopted is apparently the same, the doctor feels the need for a story much more anchored in reality, freed from utopia.

*Oranges from Morocco*, first published in the magazine *Youth* in 1963 (written in 1962), is based on a relatively simplistic story and is set in a fishing town, Taly, on the Sea of Okhotsk in the Russian Far East. The novel was considered one of the first belonging to the generation of the 1960s made up of young people who wanted to find their literary voice in a country that was beginning to open up its political values to Western influences. A ship loaded with oranges is about to arrive in the town, which was a rarity in this routine-based community. Oranges are used as a metaphor for the new, for the opening to the West, as they were a rare commodity in cold and isolated Russia.

Oranges represent the much-desired freedom of the inhabitants of this small town. The entire community seems to be gripped by the desire to taste the exotic fruits. As such, they are able to stand in line for hours for just a few of these rare community. The narrative is built on several voices. Several characters become, in turn, narrators and bring their stories to the reader. We witness an awakening of these characters „frozen" by the Russian winter. Exotic fruits leave room in the soul of each inhabitant for reverie, hope, love and plans for the future. The theme of this novel of freedom of conscience is, as Aksyonov has accustomed his readers, the freedom and uniqueness of the finite human being who can resist attempts at mutilation by politics as long as he has hope. And where this hope fades, the human being can build a refuge for himself.

In contrast to this first stage of writing, the subsequent novels *Surplussed Barrelware* (1968) and *In Search of a Genre* (1971) have an increasingly accusatory tone towards the regime. In the early 1980s, Aksyonov managed to go into exile from where he would return in the early 1990s. *The Burn* (1980) is a mixture of reality and fantasy and *Generations of Winter* (1994) brings to the fore the fate of intellectuals from the death of Lenin to the death of Stalin. *The Burn* (1975), is the story in five alternative versions of his hero in three time periods.

In 1980, this novel was published in Italy. Three years later, Aksyonov writes *The Island of Crimea* (1979), an alternative history in which Crimea is an island that rejected communist ideology. Shortly after, the doctor asks for political asylum in the USA where he moved and taught Russian literature at George Mason University. Although homesickness gnawed at him, Aksyonov published a new novel, *Say Cheese* (1983). This is a satire of Moscow intellectuals. In *Search of Melancholy Baby* (1987) the autor exposes the materialistic American society in which the value of money replaces that of humanity.

*Surplussed Barrelware* (1968) is an elaborate fable. The driver Volodya Teleskopov transports barrels and along the journey he is joined by an eclectic group. The journey as an initiatory form of becoming returns in this novel. The characters come to have a dreamlike

relevance and an attachment to the barrels. The experimental style, the stream of consciousness, use of soliloquy and the layers in which the novel is constructed resemble the Russian doctor to the Irish experimentalist James Joyce. The Russian doctor's text breaks with traditions because abstractions and cultural allusions abound. The metaphors are extraordinarily well hidden in the texture of the short story. The barrels, this time, are the image of Soviet society. The difference we notice from the early novels is a subtle satire and an experimentalism that was just beginning in Russian prose of the time. The use of a colloquial vocabulary, with nuances almost impossible to understand for uninformed readers, make the doctor's short story the perfect setting for an action loaded with myths. The beginning of the 1970s represented for the Russian doctor a new stage of literary formation, that of compromise and the identification of areas where he could withdraw in the conditions in which the apparent freedom of the 1960s was beginning to diminish. Dissatisfied with the evolution of events, Aksyonov began in the 1970s to use more and more ambiguous language

*In Search of a Genre* (1971) is the drama of writing in a society that does not offer freedom of expression. To render this division of society ground by the absurd, the author uses different styles, tones, and genres. Seemingly uneven in its eclecticism, the book is a mirror of what Russian society is experiencing. The reduction to absurdity, the caricatured descriptions, and the most objective reflection of reality make this novel an act of open opposition to the rules that destroy inventiveness and the human soul. The language itself dynamites conventions. Aksyonov uses colloquial, ironic, and nonchalant language precisely to shatter the rules imposed by society.

Abstract episodes are constructed in opposition to realistic ones by revealing the thoughts of the main character. Being able to be described as a philosophical and stylistic exercise, the doctor's novel precedes the effective emergence of Russian postmodernism by two decades. This literary trend only took off after 1990, but Aksyonov's merit is to have opened the door to these profound transformations of Russian literature. Originally published in fragments in 1971, the short story *Love of Electricity* is dedicated to Leonid Krasin (1870–1926) an electrician dedicated to the Leninist cause. Aksyonov paints a hero who used his experience to commit crimes in the name of a political ideal.

Written in 1975 but published only five years later, during exile, *The Burn* is a fiction with strong political and philosophical implications. The five characters of the novel, Kunitser (physicist), Sabler (jazz saxophonist), Khvastishchev (sculptor), Malkolmov (doctor) and Pantelei (writer), are actually facets of the writer. Set between 1970 and 1973, the novel is based on Tolya von Steinbock's memories of the prisons of Siberia (Magadan). Although the characters try to find their way out of the norms of Stalinist society through culture and even alcohol consumption, they remain trapped in conformity. For another character, Sanya Gurchenko, the way out of this system could be through religious faith, by getting closer to the divine. This time, also, the style adopted by the author is eclectic: a combination of satire, modern culture, disillusionment and revolt congealed in a postmodern structure.

The profound humanism of this doctor-turned-writer is felt when he urges his characters to find peace of mind in friendship and empathy. Describing reality in fantastic and bizarre forms became a way for the author to retreat in the face of his own disillusionment. If in the 60s his perspective was utopian, the frustrations would bring with them a wave of sadness that translated into the grotesque. *The Burn* became "a form of overcoming and at the same time paradoxical, rather bitter and non-illusory, development of the romantic utopianism of the 'confessional' prose of the 1960s."[7]

[7] Leiderman N. L., Lipovetsky M. N., *Modern Russian literature: In 2 vols*., Vol. 2. M., 2003, p. 148

*Round the Clock Non-stop* was published in 1976 and is a novel of his travels in California. Impressions of American life are given in the form of snapshots. The author does not hold back the bad impression of American society focused on consumerism, moral decay and low moral values. Based on the stream of consciousness, the novel is a juxtaposition of Eastern and Western values. The doctor wanted the two forms of organization to coexist, even converge on a cultural level. Aware of the flaws of Western societies and the qualities of those in his country, Aksyonov dreamed of a reunion of the two forms of organization, at least on a cultural level. The author was even encouraged by the rapprochement between the two societies. Thus, in the summer of 1977, a meeting was even held, organized by the editorial committee of the magazine *Foreign Literature*, which was attended by both American and Russian authors.

After 1989, the doctor visits his native country more and more often and after 2004 he leaves his adopting country to return to Moscow. Also in 2004, in the magazine *Oktyabr*, Aksyonov publishes a fantasy novel set in 18th-century Russia, *Voltairiens and Voltairiennes*. The novel is based on letters that the author attributes to the philosopher Voltaire and Empress Catherine II. But the novel is a unique mix of philosophical meditations, spiritual apprehension and even suspense. The language used by the doctor tries to scrupulously recreate the atmosphere of 18th-century French shock, which brings an extra layer of truthfulness and proves the author's perfectionist character.

With the action set in the midst of the Enlightenment, the novel tries to portray the struggle that took place between old and new, between progressive and mystical beliefs. But the book is much deeper. Emphasizing the failure of Enlightenment thought that tried to bring about a new form of monarchy in the conditions in which the people were fed up with any kind of supreme power concentrated in the hands of a few individuals, the novel draws a subtle parallel with what modern society experiences in which the same elites continue to dominate. Loaded with symbolism, the book is an example of the writer's erudition but also a satire of human society as a whole. The novel received the *Russian Booker* literary prize in the year of publication.

Aksyonov owes his medical training to his writing. Strongly animated by humanistic values, the doctor believes in human nature capable of sacrifice, dignity and empathy. What the Russian doctor's novels promote are the struggle for individual freedom and the need for individuals to be interconnected in order to fight the scourge of dictatorial political regimes.
A deeply humanist, Aksyonov believes that as long as people maintain contact with each other, when they create spiritual collectivities, they can defeat repressive regimes that only want to bring individuality to its knees. When society wants individuals to lose their uniqueness, people can regain their freedom by fighting the uniformity imposed by politics. The author's medical training provided the foundation for his altruistic character, for the emphasis on human values, the strong psychological character of his novels, but also for the almost clinical observation of the symptoms of a society in dissolution.

Vasily Pavlovich Aksyonov began writing during the period of political relaxation, after the death of Stalin. Convinced that his country was about to begin an opening towards Western countries, the Russian doctor tried to fight Soviet didacticism through his writing. In the 70s, the doctor's writings acquired a touch of social satire, but The Burn (1975) and The Island of Crimea (1979) represented the real step towards open dissidence through which the author expressed his total rejection of the system. Even during the period of exile, Aksyonov's

literature continued the accusatory tone by recounting regrettable historical events. Doctor Aksyonov refused to conform to the values imposed by the Soviet regime and tried through his novels to awaken the dormant consciences of his compatriots.

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# DELVING INTO LOVE JOURNEYS AND MULTIPLE NATIVE AMERICAN NARRATIVE THREADS

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***Abstract:*** *The paper analyzes the theme of love in Louise Erdrich's „The Antelope Wife", considered to be an encyclopedia of Native American lives, lived in a universe of spirits, against a background which is rich in multifarious stories, symbols, myths and traditions. The study highlights three different types of love: family love, true love and toxic love. Each one of these types differs from one character to another deserving an in-depth analysis as love creates unexpected connections between characters generating multiple narrative threads; thus, love defines the characters' personalities.*

***Keywords:*** *love, family, true, toxic, character, connection, narrative thread.*

The novel entitled *The Antelope Wife* written by Louise Erdrich can be considered an encyclopedia of Native American lives. It is very rich in themes, motifs and symbols that can be analyzed throughout the life stories of its remarkable characters. It focuses on mythology, power, food, religion, traditions, customs, intense feelings, brave women and coward men.

According to L. M. Arroyo, "while differences abound, there are common threads that run between different Native American Nations. This includes the fact that Native Americans do not view their spiritual practices in the same way other cultures regard the dictionary definition of 'religion'. It is less about 'believing' their religion than it is living and breathing it (…) It melts into every aspect of life – there is no separation between art, work, love, nature, family, and religion – they are all one" (Arroyo, 2023:8).

One important theme is love. This theme creates unexpected connections between characters generating multiple narrative threads. Love is depicted in various forms, the most important types of love being family love, true love and toxic love. Each of these types differs from one character to another, each of them deserving an in-depth analysis and using different types of communication. The Native Americans used to communicate "through praying, talking, singing, dancing, meditating, touching, smelling, and/ or offering tobacco, herbal smoke, food, or some other gift to relations. Since Nature's language is symbolic, it communicates in a unique way, with natural symbols (Lake-Thom,1997:8). If the language of nature is symbolic, the language of love is powerful, sometimes nonverbal and communication is not limited to human language.

The language of love in *The Antelope Wife* is a spiritual language, rooted in the ancestral world. This language of love has healing powers. Erdrich's story is a form of love, the wounds of so many generations being healed by the stories, which are first remembered and afterwards retold in different ways, according to the context, setting and atmosphere.

The first kind of love under analysis is family love. The love between parent and child also falls into this category. The relationship between Sweetheart Calico and her daughters illustrates family love as Sweetheart Calico worries about her daughters even when she herself is in danger. Sweetheart Calico is drugged by Klaus and kidnapped, then kept locked in a motel, and the first thing she thinks about when she wakes up is that she does not know where her daughters are. Instead of wondering where she is, what happened to her, or who hurt her, Sweetheart Calico thinks about her daughters: "I lead her in first and I close the door behind and then she turns to me – suddenly, she knows she is caught. *Where are my girls*, her eyes

say, their fear sharp as bone, I *want my girls*!" (Erdrich, 2002:30). This scene is presented from the point of view of Klaus, but even he believes that the worry in the woman's eyes is connected to the absence of her daughters.

Another interesting mother-child relationship is between Peace McKnight and Matilda Roy. Despite not being mother and daughter biologically, Peace and Matilda grow very close, becoming friends: "The girl, though silent, had a hungry, curious quality. Miss McKnight had a teaching gift to match it. Although they were fourteen years apart, they became, inevitably, friends" (Erdrich, 2002:9). With this closeness and with the presence of Scranton Roy in both of their lives, the two manage to build a family. Thus, a beautiful stepmother-stepdaughter relationship is shaped: "Technically, Miss McKnight soon becomes a stepmother. Whatever the term, the two women behave as though they've always known this closeness" (Erdrich, 2002:10). After all this, we are shown an image of a peaceful and united family, just as anyone would wish for – a home filled with harmony and fulfilled characters: "Holding hands, they walk to school, kick dust, and tickle each other's necks with long stems of grama grass" (Erdrich, 2002:10).

The list of mother-daughter relationships continues with the one that Blue Prairie Woman has with her three children: Matilda – the lost child, Zosie Shawano and Mary Shawano. Even though Blue Prairie Woman gets pregnant again, she does not forget that she had already been a mother for some time: "Even carrying two, she dreamed of her first baby bewildered, then howling, then at last riding black as leather, mouth stretched wide underneath a waterless sky" (Erdrich, 2002:13). The woman does not give up, and driven by the love and longing she feels for her first child, she sets out in search of her lost daughter.

Her strength and determination are not in vain, and she manages to find her daughter's adoptive family: "She walked for hours, she walked for years. She walked until she heard about them. The man. The young girl and the blue beads she wore. Where they were living. She heard the story" (Erdrich, 2002:15). Thus, we can say that Matilda is a lucky child as she receives so much love from both her biological family and her adoptive family.

One last very important mother-daughter relationship is the one Rozin has with her twin daughters: Cally and Deanna. After Deanna's death, Rozin is devastated, but she does not forget that there is still a child who deserves her attention. Out of love for both of them, she gathered all her strength and took care of Cally. It is extremely difficult to estimate the pain Rozin carried within her soul, but she deserves all the appreciation and love from those around her for the strength she shows: "She worshiped it, curled around it like a sweet dog, smoothed the hair of her remaining daughter underneath her hand, and decided to have nothing to do with men. Rozin left her husband and her lover both behind. Took her daughter Cally and came north to live with Zosie, Mary, and me, Almost Soup, once again" (Erdrich, 2002:84). Moreover, Rozin presents her affection for her daughters clearly: "I've borne this lovely child and her sister who have marked me through and through. I love them more than I thought was possible – my boundaries stretched" (Erdrich, 2002:39). Thus, Rozin sacrifices any desire of her own in order to give Cally all her attention.

With all these examples, we can consider that the heart of these women in this book beats first and foremost for their child, whether biological or adoptive. These mothers demonstrate that a mother would do anything for her child and that mothers love their children equally. At the same time, the characters show us how devastated a mother can be when she does not have her child by her side. This is how a mother's love is portrayed.

Also belonging to the category of family love is the father-child relationship, although examples for this category are fewer. However, the following relationships are worth mentioning: Scranton Roy and Matilda, and Richard and the twin daughters, Cally and Deanna. The two are very different from each other. The first difference lies in the fact that Matilda is

Scranton's adoptive daughter, while the twins are Richard's biological children. The second difference refers to the way the two fathers behaved toward their children.

On the one hand, Scranton showed gentleness and compassion by choosing to care for and feed a lost child: "Scranton Roy cradled the baby, sang lewd camp tunes, then stalwart hymns, and at last remembered his own mother's lullabies" (Erdrich, 2002:6). Later on, Scranton comes to love her as his daughter, and she, in turn, comes to consider him her father: "She loves him like nothing else. He is her father, her human" (Erdrich, 2002:11). Scranton Roy proves to be a family-oriented man, a loving adoptive father, and a kind-hearted person through his actions. Together with Peace McKnight, he manages to give Matilda the feeling of having a family.

On the one hand, Richard Whiteheart Beads has two biological children whom he neglects. For him, it is much more important to control Rozin and uncover her extramarital affair:"'Your lover is dead', said Richard, when she came in the house" (Erdrich, 2002:59). Being too preoccupied with the fact that he was cheated on, he gets into the car with the intention of taking his own life and then steps out of the vehicle, not realizing that Deanna was sitting in the back seat. This action ends up costing him his own daughter's life. His personal drama mattered more to him than the safety of his children, which shows that he is not a confident man and is unfit for the role of a parent. Even he realizes that he is not a good father and he loved himself more than he loved his daughters: "As soon as he enters all ambition to do harm to himself evaporates. And what is he doing anyway? What kind of father? He will always be a father. Deanna. Cally. And Rozin might come back and he will take her back without a word. That is love. Twenty years." (Erdrich, 2002:70).

Thus, we can observe that in this novel there are more devoted mothers than devoted fathers, and that not everyone should have children. Children are innocent and they deserve only love and attention. They should not be exposed to their parents' arguments or the verbal abuse of one parent.

One last example of family love is the love between sisters. For this category, we will analyze both the relationship between Cally and Deanna as well as the relationship between their grandmothers, Zosie and Mary. Out of the two pairs of twins, Cally and Deanna have a much more beautiful and deeper relationship, which will become obvious after discussing each pair individually.

Cally and Deanna are twins who care for each other, remaining connected even after one of them passes away. Deanna protects Cally when she gets out of bed to see what is happening with their father: "Careful not to wake Cally or her mother, Deanna slips out of her bedroom, takes hesitant tiny steps down the carpeted stairway" (Erdrich, 2002:68).

Furthermore, after Deanna's death, Cally still believes that her sister protects her and they have such a profound connection between them: "My sister, I miss her so bad. She went before me, broke ground for me, tested my mother's body. Then she made a path for me to the next world, left her footsteps for my shoes" (Erdrich, 2002:110). Their love and the respect they have for each other serve as a model for what love between sisters or siblings should truly mean.

Zosie and Mary, also twins, liked the same man and did something very hurtful to one another. Both of them slept with Augustus. Only after this mistake did they realize that they were no longer as close as they once were, and they found a way to reconnect: "In truth, the twins had simply begun taking turns with Augustus Roy. After the first flush of secrecy, Mary missed the communion of twinship and in a fit of resentment at Augustus for parting them, she told Zosie everything" (Erdrich, 2002:210). They should not have loved a man more than they loved each other. Since they ended up sharing the same man, we can say that their sisterly relationship lacked respect. They did not know how to value what they had. In contrast, the twins Cally and Deanna cherished their bond even when death separated them.

Moving on to the second type of love – true love – two relationships will be highlighted: the one between Cally and Almost Soup and the one between Rozin and Frank.

The choice to talk about a character and her pet is not accidental, their relationship being a pure and innocent one – it can truly be seen as a form of true love. Out of compassion for the poor animal, Cally opposed the others when they wanted to kill the dog and make soup out of him – hence, his name, Almost Soup: "'GIMMEDAPUPPY! GIMMEDAPUPPY!'" (Erdrich, 2002:78). After this episode, the dog loved her forever: "And just like that I'm in the most heavenly of places. Soft, strong girl arms. I'm carried off to be petted and played with, fed scraps, dragged around in a baby carriage made of an old shoe box, dressed in the clothing of tiny brothers and sisters" (Erdrich, 2002:78).

Cally gave him safety, affection, and made him feel loved. It is a friendship beyond words. The love for a pet is and will always be unconditional for those who truly love animals. This type of love is true love because Cally loved that pet as much as she loved the other people in her life, a fact demonstrated by the dog, Almost Soup: "Cally was her name. The girl who saved my life. She loved me best of any other dog, put me up there with her human loves. As I told you, she saved my life, but also saved me from worse – you know" (Erdrich, 2002:81).
In addition to this relationship, another example of true love is the one between Rozin and Frank. Although their relationship begins as an affair, Rozin and Frank truly love each other as they eventually marry. The beginning of their relationship is not admirable as they have an affair while Rozin is still married to Richard, but Frank treats Rozin better. He offers her the love, respect and understanding that Richard never provided. Richard only sought to control Rozin and argue with her. Thus, once her relationship with Richard ends, Rozin finds peace with Frank. Rozin shows her care for Frank when she is married to Richard: "He can't properly react to wipe it off even after she informs him that her old lover, Frank Shawano, is dying of cancer, has been given a five to ten percent chance of surviving the next nine months, and that she is going to him now, leaving their marriage, to be with this man until he dies because after all she truly loves him. Loves him, she says" (Erdrich, 2002:61-62).

After Rozin and Cally leave Richard's house, Rozin gets a new chance to have a healthy relationship with the same man she desired in the past – Frank Shawano. The love between them is so obvious that even Rozin's daughter, Cally, notices it, accepts it and is even happy that her mother has a new chance to be happy: "Frank would be good for her, I think, walking behind the two of them. I don't want to be too obvious, however. I stay evasive, stand aside, simply follow as they make their way zigzagging to the sizzling zipper lights of the midway" (Erdrich, 2002:144-145).

As far as Rozin is concerned, she stayed away from Frank for a long time because she believed that their relationship led to Deanna's death. She thought it was so unfair that she was being punished for it: "She thinks, though she will not ever say it, that their love killed my sister. She is afraid their love will come down on someone else. So she stays on the rez, Frank has the city" (Erdrich, 2002:104).

At Cally's insistence, Rozin gives Frank another chance. Thus, Cally comes to see the image of a peaceful and flourishing love, in stark contrast to what she witnessed during her childhood with her own parents: "She holds his shoulder, puts her arm around him, and holds him lovingly, the way I cannot ever remember her holding my father. The way she acts is so different, so natural, so real, so warm and naked that I suddenly have this picture of what has just happened to her" (Erdrich, 2002:147).

This true love of Rozin not only changes her for the better, but also her daughter, who matures and learns to rejoice in her mother's relationship, even though in the past, she longed for all of her mother's attention: "I can't help it. Strange hope and loss bite my heart. In my mind I want my mother to be happy. In my heart, I want her all mine" (Erdrich, 2002:143).

Thus, Rozin and Frank have true love because they found each other again and chose to try once more to build a relationship. They even manage to build a family together.

The last type of love is toxic love, which is explored through two relationships: the one between Rozin and Richard and the one between Klaus and Sweetheart Calico. Both can be characterized as unhealthy for all the characters involved.

Rozin and Richard have a relationship filled with constant arguments and a complete lack of understanding. Richard is very prideful and does not know how to love Rozin. He does not even wish to learn how to love her or make her happy; instead, he only keeps her by his side through control: ”Three times during their marriage, Rozin had tried to leave Richard Whiteheart Beads. Twice he threatened, cajoled, persuaded, and horrified her into staying. Once there was a surprise pregnancy. Twins. She had stayed, too, wild about her babies, happy” (Erdrich, 2002:62).

Even when he was physically close to Rozin, Richard was rather aggressive: ”Rozin didn’t want to lie to her husband, but he was touchy on all subjects. His love was deep clawed, hungry. He frightened her with his false candor” (Erdrich, 2002:58). After he wrongs her and is left, he has the audacity to attend Rozin and Frank’s wedding and speak about her as if she were an object, thus revealing his prideful and repulsive character: ”’Excuse me, excuse me!’ he cried to either side. ’I should be the one joining these two in unholy matrimony. After all, the bride was mine first and you know what I’m saying’ – his voice cracked – ’in the biblical sense’” (Erdrich, 2002:167). It is clear that even after Rozin remarries, Richard cannot move on from their relationship and feels betrayed, as he states: ”’you tell me you got married to another man and you meant to do it and you wanted him the same way you wanted me?’” (Erdrich, 2002:176).

The relationship between Klaus and Sweetheart Calico is based on obsession, abuse and misogyny. Klaus does whatever he wants with this woman, keeps her captive, and mocks her. At the beginning, he drugs her with tea in order to capture her – an act that can clearly be defined as abuse. Then he keeps her locked up and, being obsessed, even admits that he does not want to let her go: ”I adore her. I’ll do anything for her. Anything except let her go” (Erdrich, 2002:30). Moreover, he lives with the delusional belief that she loves him, too: ”I look deep and full into her eyes. She loves me the way I love her, I can tell” (Erdrich, 2002:31). Then he forcibly takes her as his wife and eventually realizes that he has no idea what is truly on her mind or whether she feels the same way about him: ”What scares me worst is this: The simple knowledge that my Sweetheart Calico is another person than me. Lives in another body, walks in a different skin. Thinks differently thoughts I can’t know about. Wants a freedom I can’t give” (Erdrich, 2002:155). In the end, he sets her free, and she never returns.

The Native Americans are well known for their spiritual wisdom, which lies in their unique way of living and loving. ”Unlike many traditions, the spiritual wisdom of the Native American is not found in a set of ’scriptural’ materials. It is, and always has been, a part of the fabric of daily life and experience” (Mengelkoch & Nerburn, 1993:XII). Their spiritual wisdom is given by their lived experiences of their ordinary lives and by their different ways of perceiving life and love; first of all, the love for nature and secondly, the love for the dear ones. And according to Chief Seattle, Suqwamish and Duwamish, ”All things are connected. Whatever befalls the earth befalls the children of the earth” (quoted by Mengelkoch & Nerburn, 1993:1). And all things are connected as all human beings are connected, communion and shared values being the most cherished ones.

As Jack Page has noticed, the story of the Native Americans is ”all one continuing story – or stories” (Page, 2004:4) endeavoring to decipher the mysteries of the Native American universe of spirits as well as to understand the meaning of human life, which cannot be lived without love.

As a conclusion, the relationships between the characters are very different from one another, but they have common features. Thus, it is worth to mention the fact that this book contains more examples of good relationships in terms of family love and true love than of toxic relationships. Toxic love does not last in the novel, just as it does not last in real life. Characters are interconnected through visions and dreams, they resonate spiritually and the different types of relationships rely on intuition.

Therefore, the types of love presented in Erdrich's novel faithfully reflect the types of love we encounter in everyday life, the language of love having healing powers, which survive despite misunderstanding, suffering, trauma or miscommunication. Thus, love is more than a simple emotion, it turns into a journey, a lived story, shaped by spiritual forces and cultural memory, which develops, fragments, deconstructs, reconstructs and eventually heals the human beings' hearts and souls.

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# INTRODUCTION TO THE WORK OF MARIN PREDA

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***Abstract:*** *In this critical essay I have been trying to focus on one of the most significant contemporary prose writers, Marin Preda, the author of The Moromeții Family, the most important novel of contemporary Romanian Literature. My intension was to present the Romanian circle of specialist an introduction to Marin Preda s work, analyzing mainly the novellas from his debut book, The Meeting Beyond Lands.*

***Key words:*** *Naturalism, Realism, Peasant s novel, Irony, Humour*

I have taught various books written by Marin Preda at the contemporary literature seminar for more than fourteen years and I have had the opportunity to talk about Marin Preda's prose to the students of the Faculty of Letters on numerous occasions, about once a year I have to reread his novels, sometimes also his stories, and I have come to know them by heart. "I still read your book masterfully, Although I know it by heart", as Alexandru Vlahuță said about the volume ***Poesii***, published by Titu Maiorescu at Socec Publishing House, written by Mihai Eminescu. Few readers of Preda's work know that he was a fine reader of literature, there is information in his books about his favorite authors, Marin Preda read almost any kind of literature, but as was natural the first place was literature with peasants, John Steinbeck[1] with **Of Mice and Men,** or Wladislaw Reymont were among his favorite authors. If he had written a different type of literature, Marin Preda would perhaps have been the first Romanian Nobel Prize laureate, but he could not be Marin Preda unless he wrote **Morometii**, he was not concerned with translating his work into other languages and was content with his position as a great novelist within Romanian literature, won after a very difficult battle. Reading Tolstoy caused his first moral crisis at the age of 20, he writes some sensational things in conversations with Florin Mugur about **The Death of Ivan Ilyich**[2], but also about **Anna Karenina**[3], also there he refers to two novels by William Faulkner, The **August Light** and **The Noise and The Fury**, and in his autobiographical novel Life as Prey he evokes his encounter with Dostoevsky's Underground Man. Obviously, literature must have an ethical tinge in order for Marin Preda to like it, if he doesn't read it, for this reason he remains a realist prose writer. His story Paludes evokes, at least through its title, a small prose piece by Gide, Paludes, with the specification that as a child Marin Preda was tormented not only by the sheep Bisisica but also by the colds. In fact, if he was attacked, he would no longer respond to the greeting, regardless of whether the greeter was older than him, a gesture of morality combined with stubbornness. His favorite hero, he declares to Florin Mugur, was Don Quixote and a chronicle by Sami Damian, a good Romanian essayist who also left us a very funny study on Kafka, in which Ilie Moromete was compared to his favorite hero, Don Quixote, made him very happy. In another essay, **The Citizen Who Writes**, Marin Preda will ritually declare that he does not like the novel **The Tin Drum**[4], probably annoyed by the personality of Gunther Grass[5], whom he had met during a

[1] John Steinbeck, Of Mice and Men, Iași, Polirom Publishing House, 2002
[2] Leo Tolstoy, The Death of Ivan Ilyich and Other Stories, translated by, Penguin Books Classics, 2008
[3] Leo Tolstoy, Anna Karenina, translated by, Penguin Books Classics, 2003
[4] Gunther Grass, The Tin Drum, translated by Ralph Manheim, Penguin Books Classics, 1961
[5] Marin Preda, *A Citizen Who Writes*, in The Impossible Return, ed.cit., p148

seminar on universal literature in Bonn, he bets that the novelist will receive the Nobel Prize for Literature at the age of sixty, but that he will refuse this prize, which did not happen, Grass accepted the award without blinking an eye. In fact, apart from The Drummer, as Marin Preda himself calls him, after summarizing the subject of the book, G. Grass's other books did not enjoy the attention of the reading public, except for **The Turbot**[6]**,** one of the most important novels of modern German literature, a little later in the memoiristic pages of his autobiography, **Peeling the Onion,** G. Grass[7] tells how he was part of the Hitlerjugend brigades like his entire generation, see also the case of Pope Benedict XVI alias Cardinal Joseph Alois Ratzinger, the only pope who recently resigned and retired from office, and who as a teenager was part of the same formation, Hitlerjugend, comparable to the Guards founded by Charles II, But the law stipulated that all boys who reached the age of 14 automatically became members of this Nazi youth organization.

Marin Preda will then express his boundless admiration for Camus, for **The Stranger**[8], who can be seen especially in **The Intruder**[9] or **The Great Loner**[10]**,** loved Sartre's novels and the young critic Eugen Simion took many readings or authors from the old prose writer, although he does not declare it anywhere, but perhaps he will publish his memoirs and then we will find out more about the backstage of this literary friendship. He generally says beautiful things about Romanian writers, he read them carefully, he valued Nicolae Labiș's volumes, he publicly praised Fănuș Neagu but he declared to Sorin Preda that he wrote some nonsense, a typical example of Orwellian double discourse and about Adrian Păunescu he wrote that he had entered folklore, quoting a poem from a joke in which he was depicted in a position of pornographic servitude towards Ceaușescu Nicolaie, You all know Rhyme. I remember that N. Manolescu had tried to explain to us why he attacked them in a chronicle of the novel **Delirium**[11]**,** in fact placing himself on the same position as a very influential Soviet literary gazette, motivating his gesture with arguments of an aesthetic nature, I think he had no reason to attack Preda, who had documented himself very precisely regarding the legionary rebellion, even talking to Armand Călinescu's widow, but like any true journalist he knew how to protect his sources. N. Manolescu could not have been familiar with the universe of the Morometi, he was not a peasant**,** in fact the peasants of Marin Preda, the famous man followed by the monșer were in fact a mask under which hid a very talented writer and a very fine boy, an autodidact who understood that he could educate himself, through reading, as evidenced by his biography dressed to pass censorship in Life as a Prey, one of his most successful novels. N. Manolescu admits the validity of the stories, but overlooks the other novels except for the **Morometii**, whose value he recognized, even in Critical History. After reading the chronicle in which he was reproached for presenting Marshal Antonescu in slippers, on the porch of his native house with his elderly mother, see the images of Ceausescu in the house in Scornicești, intensely used by propaganda, Marin Preda exclaims dissatisfied that if the most intelligent critic understood only this from his novel he has nothing more to say.

My readings of Marin Preda began in childhood, when I came across an anthology for children about Niculae Moromete, they continued with that fragment that reproduced the award ceremony and then with the one from the harvest scene, both being included in the high school manuals, and with **The Most Beloved of the Earthlings**[12], a novel read only two or three years after its publication, I think I was a high school student when I went through the thousand pages of this river novel in its entirety, which could rival any of Marcel Proust's works, at least

[6] Gunther Grass, The Turbot, translated by Ralph Manheim Harcourt, 1978
[7] Gunther Grass, Peeling the Onion, Harpervia, 2008
[8] Albert Camus, The Stranger, translated by Matthew Ward, AlfVintage, 1988
[9] Marin Preda, The Intruder, Cartea Românească Publishing House, 1968
[10] Marin Preda, The Great Loner, Cartea Românească Publishing House, 1972
[11] Marin Preda, The Delirium, Cartea Românească Publishing House, 1976
[12] Marin Preda, The Most Beloved of the Earthlings, Cartea Românesscă Publishing House, 1981

in terms of size if not value. They continued in the era of my revolutionary student and then during the period of my assistance when, obliged to present contemporary Romanian literature to my students, I chose another novel every year, precisely in order to diversify the angles of view and to check the students' perspective on texts such as **The Unfolding, The Wasters, The Intruder, Morometii Family,** both volumes**, Life as a Prey**[13]**, The Great Lonely** or **The Most Beloved of the Earthlings**.

**1. Naturalistic stories**

The novellas in the volume **The Meeting in the Lands** would deserve more special attention, especially since they are available today to the novelist's training site, which admittedly not all of them were included in the edition compiled by Ion Cristoiu, some very important ones are missing, which would have no reason to be left out even in a future edition of complete works. Not all of them are of equal value, those that will be quoted here deserve attention, from an aesthetic point of view, we will not deal particularly with the proletarian ones, with the Unfolding, Ana Roșculeț, because they have been analyzed and turned on all sides starting from the critics of the time to Eugen Negrici or the exegetes of the communist period of the 50s, committed literature that for me has more of a sociological or historical value than an aesthetic-literary one.

I would start with a story with which Marin Preda, according to his own explanations in **Life as a Prey**, read it at E. Lovinescu's circle, The Sburătorul, shortly before the critic's death. It seems that he was not too satisfied with the story, he nodded and said Descriptionism! Descriptionism! And in his comment at the end he talked about naturalism, obviously the short story looked like it but the critic was not in the question, he spoke better about N. Manolescu in **Noah's Ark,** comparing it with the American prose of Ernst Hemingway, John Steinbeck or Erskine Caldwell, it is about the prose with peasants, in fact in one of the essays collected by the author in his collection, The impossible return, he would not put a sign of equality between the peasant prose of Romanian literature and the characters in **Of Mice and Men**, from John Steinbeck's novel, farm workers paid by the day, George and Lennie, during the Great Economic Depression of 1933, the novel being written four years later, but who live the drama of any day laborer but at the end of the novel, George Milton will kill his friend, Lennie Small. I don't want to put my hand in the fire but I feel that the idea of the parable of the communist world as a gallery of rats in his latest novel **The Most Beloved of Earthlings** came to him while reading John Steinbeck's novel, although in Preda the rats even develop a form of social life close to the hero of a short story by Mickhail Bulgakov, The **Dog's Heart**[14]. Forced to stand in endless queues to buy salami on the bulletin, followed and arrested by the Securitate like Victor Petrini who is inflated from his own house by the Securitate officer who has a key to the entrance to the apartment. The arrest of Victor Petrini is very similar to the fate of Joseph K., the hero of Franz Kafka's novel, **The Trial**[15].

N. Manolescu says things only halfway, surely we all remember this behaviorist story, in which the author describes a man who walks with a rod on the field, noting his lines and those of the characters with whom he intersects, a narrative in the technique of the fly on the wall as it is called in narrativeology, that is, only pure creation, without analysis, to resume the terms of G. Ibrăileanu that Marin Preda did not know. The last scene, unannounced by anything, is of extreme violence, the hero, Gheorghe Florea, finds an animal bone on the ground that he uses as a bat and hits the old horse on the head with it, killing it mercilessly. The exit from the story is made in a direct style, the author quotes a voice of a stranger who launches a memorable, Morometian phrase:

[13] Marin Preda, Life as a Prey, Cartea Românească Publishing House, 1977
[14] Mickhail Bulgakov, The **Dog's Heart,** translated by James Meek, Penguin Books**, 2007**
[15] Franz Kafka, The trial, translated by Idris Parry, Modern Penguin Books Classic, 2024

"Here, look, boy," rang out the cry of a shepherd. One belates a horse! Cuțu, naaa! Na, bobică, na!". You don't have to be a great literary critic or a great reader of literature to realize that the horse's skin will be taken home by Gheorghe Florea while the thief will be devoured by the opportunistic shepherd's dogs.

Very few, however, commented on the motto of the story The Horse, extracted from Ion Barbu's poem, Nastratin Hogea la Isarlîk, Holy Body and Food Himself, Hagi Tore Himself from It.

If he had read the motto, E. Lovinescu would have read the story differently, the verse was extracted from the Balkan and Oriental cycle of Ion Barbu and carried within it a hermetic symbol, that of the Uroboric serpent, which devours its prey, the reading of the prose would be a hermetic type, a kind of encrypted message as in The Second Game, Marin Preda wanted to suggest that by killing the horse, the peasant was also killing himself a little. Carolina Ilica, a poet from the countryside, wrote a famous poem, entitled *Don't beat anymore, father, horses*, and the child Marin Preda who read **Gulliver's Travels** at one point, will appreciate exactly the part where houyhnhnms and yahoos, horses and people lived together in a fantastic land. He is not the only Romanian prose writer who let himself be influenced by Jonathan Swift, I'm thinking, for example, of The Island of Horses in Ștefan Bănulescu's novel, **The Book of Metopolis**, the first part of a cycle that remained unfinished, **The Millionaire's Book**, which was actually going to be a tetralogy.

On a winter morning, one of the stories has as its motif an excerpt from **Gulliver's Travels**[16], in which yahoos roll in pain, begin to howl and moan out of the blue, without anyone knowing what illness he suffers from, just like the hero of Tolstoy's novel, Ivan Ilyich, suddenly faced with the prospect of relentless death. In **Life as a Prey,** the author will comment through the voice of a character from the Luminous Hearth:

"Swift was the first man to imagine a world in which the human animal, called yahoo, has capricious and inexplicable states of mind, which horses look at in amazement and keep them in the stable quietly waiting for his hysteria and squeaking to pass." Many of the characters in these stories have states close to the madness of yahoos, and have uncontrollable reactions, attributed only to primitive reactions, to primary instincts.

Marin Preda's stories from **The Meeting in the Lands**, returned to the reading public by Ion Cristoiu, a journalist who is for the first time in the position of literary critic and historian, in which he does very well, are quite diverse in terms of theme, and have been attributed either to behaviorist or behaviorist prose, let's not forget that Vasile Voiculescu has a fantastic story with this title, either they were labeled as naturalist, although this current had long since ended its existence, but its echoes reach Liviu Rebreanu's volume of short stories, Sadoveanu's prose or even Eugen Barbu's novel, **The Pit**, or they were labeled realist, which sounded the best, especially since they appeared against the background of the transition to socialist realism, which was the Sovietized form of bourgeois and reactionary realism in capitalism. I would not have understood the meaning of this narrative pattern of bestial murder in **The Horse,** if I had not read an interview given by Albert Camus to a journalist, shortly after he was awarded the Nobel Prize for Literature, in which he confessed his passion for American behaviorist prose, which he and Jean-Paul Sartre had read before they both wrote the two paradigmatic novels of French existentialism, **The Stranger** and **Nausea**. In fact, E. Lovinescu had no way of knowing that Marin Preda was bringing a new form of narrative into literature, the existentialist one, anyway the literary critic could only compare it with Anton Holban's novella, **Chinuri**, in which Sandu attends the funeral of an ex-girlfriend, Irina, in the same way that Meursault attends the vigil at his own mother's nursing home, in the novel **The Stranger.**

[16] Jonathan Swift, Gulliver s Travels, Penguin Book Classics, 2005

Also from the interview with Florin Mugur we can find out that the writer did not have serious enough readings in this area of existentialist philosophy, but he had read Kierkegaard, Dostoyevsky or Sartre, whom he admired like Camus, appreciated in addition for the modesty with which he declared that the Nobel Prize for Literature should have gone to Andre Malraux, his spiritual master, the one who had a direct influence on Preda, I am referring first of all to the short story **Colds,** written on the occasion of a visit of a few weeks in which he benefited from a scholarship to Vietnam, and in which he had been inspired by the novel The Human Condition, although the action of the novel took place during the war for the defense of the country waged by the friendly Vietnamese people, against the French or American invaders, in fact, if I asked all my students from Letters about this war, they replied that their parents and grandparents defended their homeland and that they are proud of their heroism, a vision not far from the one in the novella. I could only find out about this trip after reading the letters sent to his first wife, Aurora Cornu, a writer exiled after her divorce from Marin in Paris, where she became a novelist, or by reading this interview with Florin Mugur, from which it follows that Marin Preda regarded the experience as a possibility to bring an exotic splash of color into his work. However, Marin Preda regretted the fact that Albert Camus was not a writer very well received in Romanian culture, he also reminds him of Celine, a deeper and darker writer, with a narrative force superior to Camus, a kind of Dostoyevsky mixed with Ezra Pound, who also had the great handicap of having been a collaborator during the War, so not at all a progressive writer like Malraux, but whom Marin Preda liked tel-quel. I wonder how many Romanian writers had heard of Journey to the Edge of the Night in those years, obviously Preda's visits to Paris had determined him to be perfectly synchronous with existentialism and everything that was happening on the market of literary ideas in France.

**A Quiet Gathering**, which has Pațanghel as its hero, another facet of the prose writer's father, Tudor Călărașu, had not yet settled on the surname Moromete, there are several hypotheses about its genesis, one of them stipulates that in Russian folklore there would be a hero from a fairy tale in the furry-story category, the Italians also invented the spaghetti western, who was called Ilia Muromeț, but Sorin Preda[17] in the volume **Marin Preda. The Last Chapter** assures us that in his native village, Siliștea-Gumești there was a peasant named after this Russian fairytale hero, everything possible, who went by cart somewhere in the mountains to sell corn with a neighbor, Miai, and who would narrate his adventures in an anthological text, introducing into Romanian literature what Marin Preda would call in an essay from The Impossible Return, the theme of the storyteller, the term being immediately taken over by Eugen Simion, who was then in great love with the French theme from the school of Jean Pierre Richard, a fresh acquisition from the period of his Romanian language lectureship at the Sorbonne University. The first part of this very long short story, resulting from the compression of two different stories, Merticul and Pîrlitu, and the opening scene of the story in which two friends come to Pațanghel's house so that he can tell them about his troubles with another neighbor, Miai, who had refused to lend him the mertic, a device to measure corn and at the end of the story he will even jump into the fight, are described with the art of a great playwright, see the scene of reading the newspaper from Poiana lui Iocan, in which the liberal Moromete explains to them Țugurlan, Cocoșilă et comp how the thing is with big politics, where does that little one have his fortune, from the tac-su, that is, King Michael, because he was about in the article in which he wrote that he participated in an exhibition of agricultural tools. Marin Preda had the courage to discuss these taboo topics, he dared to ask the unskilled workers of **The Intruder** to read the Bible, to write about Marshal Antonescu's visit to his old mother's house, in the novel The Delirium, as if it were Nicolae Ceaușescu himself going to the old house in Scornicești, transformed into a museum by the Party, he could talk about the

[17] Sorin Preda. **Marin Preda, The Last Chapter**, Eikon Publishing House, 2022

Pitesti phenomenon and the persecution of intellectuals in the 50s**. The Most Beloved of the Earthlings,** or about the quotas imposed on the peasants and raised in the novel **Morometii** vol.II by the Securitate troops themselves, which were worse and more violent than the bitter perciptor who collected Catrina's boars from around the house because her husband refused to pay the land. "I don't have anything, man," he invariably repeated when people asked him for money and the solution was to cut down the acacia tree behind the yard and sell it to Bălosu. Few people know that the scene appears for the first time in the story The Acacia, in which Tudor Călărașu and Nilă start cutting down the acacia tree with their socks. Taken out of context, the episode seems awkward and devoid of any moral meaning, while in the novel it symbolizes the moral defeat of Moromete, his collapse, after the flight of Nilă and Paraschiv, incited by Guica, the great intriguer of the novel, to sell the family's horses and with the money obtained to go to Bucharest where he can make a living.

Marin Preda's irony will temper like a kind of hidden caption Pațanghel's story in A Quiet Gathering, here is a small example: the family dog, feeling that the two have entered the yard, begins to bark at them with rattles, biting a wood and the master's line competes for the title of the most beautiful line in the author's work, along with the one that Moromete gives to his son Niculaie, who had struggled for a whole day to explain to his father what would be the advantages of communism in Morometii, vol.II: How will you, Niculaie, govern without opposition? Pațanghel shouts to the house dog after throwing a wood at him: "*Damn it, it's like they ate your mother*."

Unlike the peasants of Slavici or Rebreanu who speak in our novels or short stories as if they had studied the History of the Romanian Language with Alexandru Rosetti and had also taken a doctorate in philology, Preda's peasants swear as if at the door of the tent and speak quite colorfully, the author having a fine hearing and a sense of orality as we only find in Caragiale or Mircea Nedelciu.

However, the author's ironic comment is not lacking to emphasize the eccentricity of this event: he adds an explanatory passage: "*When they entered and there was a commotion in Pațanghel's yard, the people of that street remembered this moment so well, that talking afterwards about their affairs they fixed them according to the howl of the dulău: "You have not given a horse from Pațanghel's dog*".

In fact, Marin Preda was a very refined reader of universal literature, some signs of these diversified readings exist in the interviews given primarily to the poet Florin Mugur, an essential text for understanding Marin Preda's work, but also to the other journalists with whom he discussed. To return to Marin Preda's readings, he reads Gunther Grass's novel The tin drum, which he had met at the Frankfurt Fair, the West German writer being later rewarded with the Nobel Prize for Literature, and confesses that he does not understand why the book is paid so much attention, lamenting the fate of literatures that do not have a worldwide language behind them, The anti-fascism in Gunther Grass's book seems to him to be a parade, in fact recently the author confessed in his autobiography, Peeling the Onion that in his youth he was an active member of the Hitlerjugend , The German Nazi Youth, a sign that Marin Preda's intuition was more correct than that of the Nobel committee that awarded him the prize.

In the autobiographical novel, Life as a Prey, by the way the title of another novel written by O.Paler, Life as a bullfight, was modeled after him, Marin Preda will talk about how he discovered classical Russian literature, visiting the shop of a famous antique dealer from Bucharest where he bought some novels in French written by Fyodor Dostoyevsky, being impressed by The Man in the Underground, Crime and Punishment or The Brothers Karamazov, he confessed to the poet that at a certain age a true prose writer discovers precisely this moral theme, which he also struggled to bring back to life in the Romanian novel, which had been taken out of its bed of organic development by the phenomenological parenthesis of communist ideology.

From all these texts the author's taste for good quality literature emerges very clearly, he often debates ideas that circulate, writes about Sadoveanu's art of storytelling, the topicality of Don Quixote, the obsession with death in Leo Tolstoy's prose, especially in the short story The Death of Ivan Ilyich, which he even considers a masterpiece of Russian and universal literature, but he speaks in that interview taken by the late Florin Mugur and the obsession with death in the case of Levin, the character from the novel Anna Karenina who keeps a rope hidden in the stable with which he wants to hang himself. Marin Preda declares serenely: "*Tolstoy's life ended in a splendid flight. It was not a deadlock, but a sublime act by which the great writer sought to escape from a certain life that was an aggression towards his spiritual and towards his desire to live in a great light. The family, probably, had justified interests. As you remember, he wanted to put his neo-Christian theories into practice, to give up his land, to become a humble Christian, as he preached in his parables and parables, while the mother of his many children had very concrete interests, namely to keep those goods and to protect the children from the miserable life into which the sublime gesture of their father would have thrown them.*

*I remember from reading that all kinds of individuals were leafing around Tolstoy (I didn't remember their names, which are all in his Diary), but I remember that he was a very persevering one, who urged Tolstoy to make this gesture. Sophia Andreevna hated Tolstoy's disciple with a fervent hatred, and surely that atmosphere of hatred and jealousy constituted a continuous aggression, which finally pushed him to escape. As we know, the flight also brought his death, he fell ill in a deserted train station, a few tens of kilometers from his seats. Tolstoy died as a simple man, in a poor house, almost without medical assistance. This should not give him a tragic aura, but an underlined one, to his destiny. He behaved at the end of his life, like one of his successful heroes, Levin. That is, he went through a phase of negation, not as dark as in Dostoyevsky or Dostoyevsky's heroes, but which gave rise to a crisis, that moral crisis of which he himself spoke*."

I have intentionally quoted this excerpt almost in its entirety, specifying that it contains one of the most valuable analyses of Tolstoy's death that I have ever read in Romania, Marin Preda's clipping exists tel-quel in the diary of Countess Sofia Andreevna Tolstoy, recently translated into French, English and Romanian, although Marin Preda extracted it from Leo Tolstoy's Diary, by the way, the version given to the Romanian public was a bit sloppy, the censorship had extracted precisely the passages quoted by Preda, in which Tolstoy conversed with God, those that were to appear in Romanian, in an edition called On God and Man. But despite the discussion that slides towards an increasingly gloomy area, Florin Mugur proposing the fear of death as the theme of the discussion, Marin Preda will also quote a somewhat funnier episode, from Ana Karenina, a scene in which Levin's brother, Alexandru, lies very sick in bed, shoots to die, and he queues up to take Kitty with him, But it seems to her that the sick person is not well cared for at all and she puts her hand on a broom to sweep the room, and the eyes of the dying person acquire a special light, they are filled with the hope that he will still be able to survive. The inmates in the camps of the communist Gulag complained that they were not allowed to put on makeup or lipstick, to make all these banal gestures of femininity and that they had no privacy, see the sensational books of.... The discussion had started with the description that Marin Preda had made to the victim of a traffic accident that had been fatal to him, in fact in Marin Preda's work death is a fairly avoided subject, the death of his father, Ilie Moromete, at the end of the second volume of Morometii being projected somewhere in the myth, Preda wanting to give the meaning of the death of the last Romanian peasant but also of a character he had for him, symbolized by Niculae Moromete, a symbol value. Unlike Franz Kafka, the author of an infamous denunciation of the Father, for Marin Preda he had the value of a patriarch of a world dominated by the Kantian moral imperative, the one with the starry sky above his head and with the assimilated moral law.

This existentialist fear of death consumed a good part of the existence of Count Tolstoy himself, who fled from it to an obscure train station, an episode recounted in a more recent film, The Last Station, a Russia-England co-production, a superb film based on real events, given that Countess Tolstoy's diary was recently published for the first time, wife of the great writer. In short, the story is a bit complicated, it is narrated by a certain Bulgakov, Tolstoy's personal secretary, the one who, once he arrives at his estate in Yasna Polyana, receives as a gift from the countess a notebook on which to write down absolutely everything, in fact the family problems had arisen because of a certain Chertkov, who was trying to convince the great writer to donate his copyrights to humanity, to complete the portrait of a secular saint, built with great effort by an ideological movement, entitled Tolstoianism, a kind of sect here and its importance for the tsar, which had pushed the place with all kinds of spies, workers of the Secret Services, who were called Ohrana. The way in which Chertkov manages to penetrate Tolstoy's soul and effectively destroy his lifelong relationship with the woman who had borne him about 18 children, of which only 13 survived, with the one who had been his secretary, confessor, faithful wife, lover and mistress, reminded me of the subsequent brainwashing experiments, see V. Ierunca's book on the Pitesti Phenomenon, or the Romanian prison memorials. At one point, unable to stand the countess, she takes a pistol from the drawer and shoots the picture of the infamous Chertkov, which Tolstoy kept on the wall instead of their wedding picture, and wonders if he was not right. After all, the income obtained from the exploitation of the estate was not very high, and the copyrights, if they had been sold and not ceded, would have brought Tolstoy's children a fairly good, if not very good, material situation. In fact, the Russian Duma restored the family's copy-right, repairing for a short time only until the Bolshevik revolution the injustice that Lev Nikolaevich had done to his own heirs.

Of course, before seeing this film I read enough texts written by Tolstoy, the three essential novels, Anna Karenina, which I reread in the footsteps of Garabet Ibraileanu with different eyes in adulthood, I will explain below what and how. War and peace, it will always seem to me a difficult peak, a peak of the Himalayan mountains, which the western Edmund Hillary would not have reached without the Sherpa Tensing Norpay from Nepal, difficult to reach for any Romanian novelist, both in the film and in the diary, the countess swears that she discussed the scene with the scene, the book, in fact, I think that her husband's famous talent for capturing female psychology is due to her to the greatest extent, and transcribed it about six times until it reached the final form, it seems that she knew every line in the book. A novel that I liked when I was 14 years old but that I wouldn't even open today is The Resurrection, especially the final part, with the heroine who follows her lover into the Siberian exile, the form of total sacrifice for love. Ah, those Russians!

Much later I would discover another Tolstoy, the one in the **Diary,** see the little scandal around the plagiarism of Mrs. Jeanina Ianosi's translation, in fact a good piece of the diary was not even published until the years of Gorbachev's perestroika, because it did not fit with the secular image of a writer without God that the communists wanted to build for Tolstoy, in the meantime it has also appeared in Romanian, perhaps the time has come for a new translation, this time a complete one, and now we have the other diary, in the mirror, that of Countess Sofia Tolstoy, kept between 1862 and 1915, which completes the image of the novelist's old age very agitated by a lot of inner demons, which somehow transpire in several short stories, especially in **The Kreutzer Sonata**, an excellent psychological analysis of pathological jealousy, as only in **Un amour de Swann** you encounter, it seems that the prose writer was tormented by jealousy despite his advanced age, or in **The Death of Ivan Ilyich**, a sensationally well-constructed metaphor for individual death. There are a few more stories but I don't know what else to recommend you to read, I think it's worth reading them all, so as not to create unnecessary discrimination. They have strength, despite their brevity, I would compare novels

with Beethoven's symphonies and short stories with Bach's fugues, if I may be allowed the comparison.

I'm sure I've read over time a couple or three biographies of Count Tolstoy, which are more and more interesting, including one written by Henry Troyat, a historian member of the French Academy, who wrote biographies for everyone, it seems that Tolstoy was a rather unpredictable guy, he was capable of very beautiful gestures, he built several schools for the children of Russian monks, he taught literacy to the peasants on his estate and even gave them his books to read, but they didn't really know how to analyze them, but sometimes he even whipped them, but I found out relatively late about his tragic death, a few days before the writer got on a train that took him to a very distant station, Astapovo, somewhere, hell on the feast, thousands of kilometers from the place where he lived with his wife, in Yasnaya Polyana, where he would eventually die. I had found out about this episode by reading a very funny book by an American journalist, Paul Johnson, The Intellectuals, was also translated in Romania, from which you realize that the famous Romanian proverb "where there is a lot of book there is also a lot of stupidity" works even better than we could imagine. But I didn't know that the episode of death was so dramatic that the writer's daughter in a relationship with Chertkov forbade the countess to talk to the dying man, even though she had arrived in the town on a special train, the same train that would take the body back home. I thought then what luck fell on the inhabitants of the small village consisting of a train station and a few houses, to fall like a splinter from heaven, to enter the history of universal literature just because a genius such as Count Leo Nikolaevich Tolstoy died there. At one point Caragiale laughed at a certain point in a letter sent to his friend C.D. Gherea, a Russian Jew who was a great lover of Tolstoy literature, criticizing him for having intended to share his fortune with the Russian monks, a fact that was not real at all, Leo Tolstoy wanted to donate only his copyrights, but passons. The first Romanian author who gives clear signs that he understood Leo Tolstoy is Duliu Zamfirescu, in the letters sent to Titu Maiorescu, and the first literary critics to write masterfully about Tolstoy are G. Ibrăileanu, in about two critical essays, the first about rereading the novel Ana Karenina with different eyes at the age of 42 and the second about the masterpiece War and Peace and Paul Zarifopol, in the essay in Attempts at Literary Precision, in which he drew a parallel between Tolstoy and Proust. The first monograph of Tolstoy's work in Romania was signed by Ion Biberi, who published a chapter of it in the Royal Foundations Review, but it appeared in the volume only in 1947, when the influence of Russian culture was dictated by the Soviet military occupation and the King Carol II Cultural Foundation Publishing House was transformed into the Russian Book Publishing House. In order to have a small advantage of this occupation in the period 1947-1960, both contemporary authors from the Soviet Union, Chaadaev, Ostrovsky, as well as the great classics of Russian literature, Tolstoy, Dostoyevsky, Pushkin, Gogol, Chekhov, Esenin, Lermontov, Gorky, etc., are massively translated. As was natural, the interest of Romanian literary criticism for these authors is somewhat greater, now monographs such as Lucian Raicu's on Gogol, Gogol or the fantastic of banality, a study by Dinu Pillat on the reception of Dostoyevsky in Romanian literature, an effort continued by Valeriu Cristea in Dostoyevsky's Dictionary of Characters, etc. I would not like to end this short tour through Russian literature without mentioning the downright masculine style in which the Countess writes, I have read enough diaries written by women in my life but this is an absolutely sensational one, her power of analysis, the modern language in which she writes, the metaphors used qualify her as a great writer, not only as the wife who gave birth to 18 children to the great Tolstoy. If it had been published in the 1920s, the countess's diary would probably have had no echo, but now women writers have earned the right to be considered equal in rights with men, even if such a comparison does not benefit some at all.

To come back, I would say that the death of the horse acquires in the context of this conversation with Florin Mugur another value, symbolic, moreover in the early prose in which the realistic tone is the predominant one, this prose, The Horse, makes a special figure.

I also find the Hill special, a breach in full realistic style of fantasy nature occurs in this story in which a peasant. Vasile Catrina wakes up from sleep with a terrible fright, an existentialist der angst. Awakened from sleep by his father, he has to cross a clearing and climb a hill, he has some premonition that he will meet the devils, then he meets an old man who asks him: Whose are you, man?

Not knowing how to react, Catrina gently pushes the old man to one side and then breaks it in flight, deduces that he would have been in fact the most distant, mythical ancestor of his people, which he feared with that effect of mysterium tremendum, described by Rudolf Otto in The Sacred, but it is possible that Santa was God himself, see the famous case of the miracle of Magalavit, which it was impossible for Marin Preda not to have heard of.

What strikes you when you read all this prose, the most famous remains **The Acacia,** because it contains the seed that would have generated, as in the New Testament parable of the sower, of the mustard seed thrown on a fruitful soil from which the narrative tree of the novel **Morometii** grew, one of the most beautiful Romanian novels ever written, in fact it was also said that this scene of cutting the acacia tree would symbolize the moral defeat of the hero, Ilie Moromete, the acacia being an abyss of the verticality of the man who tries to stand upright, not to be a meditative reed as in Pascal's philosophy.

Some of the prose in this volume is more difficult to conceptualize, Nilă from **Rotila** cuts his hand in the sharp tool of the plough, in In the field we witness a scene of a collective rape, but this emotional shock of rape is attenuated by irony, **In the fog** he narrates a story from the threshing house, when Pațanghel had gone to thresh his wheat, and in the story **Before Death**, a seriously ill peasant has a fit of rage directed against the doctor, who announces that the hour of death is approaching, collects his last drops of energy and jumps at the doctor's throat: "*He rolled off the bed and stuck his claws in the dust, soaking him with sweat, wetting the hair of his head in a grease bath. He joined the trunk of the mulberry tree, took it in his arms, bleeding his nails and, with his teeth, began to gnaw groaning on the rough and black bark of the tree*." The scene reminds us somehow of the title of a novel by William Faulkner, Intruder in the dust. Death is an important theme for Marin Preda, as evidenced by the interview with Florin Mugur, since he will deal with it in another story, **The First Death of Anton Tudose**, in which the character manages to wake up in the middle of a vigil, kicks everyone out of the house, and survives this carnival, but Stan Tudose's death will happen in another story, but in the story **The Nephew,** in which he falls as if harvested at the age of 48, and his nephew cannot explain the cause of his sudden death, the man had gone out for a cigarette and fell down and broke his elbow.

From the Morometian cycle we can mention the story of a journey in which Achim and Paraschiv Moromete meet the old patriarch of the family, Achim will travel to the commune of Vaida, where a relative of his, Veta, lives, a sign that the author had not yet fixed on the names he will give to the characters of the novel Morometii. Veta Moromete does not get a place in the novel, but she lives in this story.

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17. Sorin Preda. Marin Preda, The Last Chapter, Eikon Publishing House, 2022
18. Marin Preda, The Delirium, Cartea Românească Publishing House, 1976

# ILLNESS AS AN ABSURD ACT, THE PLAGUE AND THE GAME OF SLAUGHTER

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***Abstract:*** *In this essay I have been trying to explain the mechanism of Absurd in the works of Albert Camus, especially the novel The Plague, and in the play written by Eugene Ionescco, The Game of Slaughter (Jocul de-a măcelul). In Camus' novels and plays the tragic and the Absurd are intertwined. The Absurd is the basis of theatre of Absurd, written by Ionesco and Samuel Beckett.*

Although Albert Camus was born in Algiers in the family of an Algerian peasant, and married a local woman, the Algerians being nicknamed or nicknamed by the French les pieds noirs, his father being killed in the Battle of the Marne, and little Albert attended the high school and then the Faculty of Philosophy of the University of Algiers, and became a journalist after graduating from his master's degree, to the despair of our compatriot Emil Cioran, who considered him a peasant, only out of xenophobia, in fact the writer being chased away by the loss of the colony and victim of the French-Algerian war, when thousands and thousands of refugees left Algiers and returned to France, I think there was also a touch of collegial envy in the middle, given that the essayist originally from Romania regretted not enjoying the public success of Albert Camus, which, in the end, even led him to win the Nobel Prize for Literature, but it was not the essays that made him famous but his novels.

Unfortunately, the monographic study of Camus's work written by Ion Vitne[1], **Albert Camus or the Tragedy of Exile** has not been updated, either by the author or by anyone else. His masterpiece, the novel The Stranger is added to the play Caligula and his most famous essay, The Myth of Sisyphus, which will have an unexpected echo in the novel of a Japanese prose writer, Abe Kobo, author of the novel **The Woman of the Sands**, **Sunna no Onna**, one of the very clear signals of the existence of a current of Japanese existentialism, other such signals can be detected through the prose of Yukio Mishima, especially in the novels **The Golden Temple** or **Forbidden Colors**.

His first novel, **The Stranger**, is a manual of existentialism applied to reality, his main character, Meursault, is famous for his ability to detach himself from the world around him, see the famous scene of his mother's vigil that opens the novel, although his lack of affection and empathy attracts the attention of readers from the very beginning. The narrative uses the techniques of American prose, emphasizes creation to the detriment of analysis, to take up Garabet Ibrăileanu's binomial, that is, it describes only the reactions of Meursault who looks with hyperanalytical lucidity at the colleagues of the asylum in Marengo, without giving any sign, without shedding any tears through which to express his pain.

In the second part of the novel the story of a murder is told, a processing of gratuitous acts from Gide's prose, in this segment Meursault accompanies his friend Raymond Syntes on a beach in Algiers, where an altercation also takes place with an Arab who jumps to avenge his sister's lost honor with a knife. Without blinking, Meursault takes a revolver out of his pocket and kills the Arab, an echo of the gratuitous act committed by a character in **the Vatican Cellars[2],** Amedee Fleurisolt, who is immediately arrested and put in prison and later sentenced

[1] Ion Vitner, Albert Camus or the Tragic of Exile, EPLU, 1968
[2] Andre Gide, *The Vatican Cellars*, translated by Mioara Izverna, Rao Publishing House, Bucharest, 2010

to death by an Algerian court, and here we witness a kind of Gidian novel like **Memories from the Court of Jury**., in fact throughout the trial he will be reproached for the lack of reaction to the death of his mother, in fact we are halfway between the novel of a criminal case, famous in French literature that is sprinkled with accounts of such famous judicial affairs, and why not, the American reportage novel, the best known being that of Truman Capote[3], **In Cold Blood**, which chronicles a serial murder committed in an American home and then presents the trial and death sentence of the killer who followed it. In this second text, the protagonist of the novel will kill a man during a brawl. As killing "because of the sun" cannot be a motivation accepted by either the defense or the prosecution, he witnesses during the trial the distortion of reality by both sides, who admit as conclusive evidence the fact that the hero did not cry at the death of his mother. Recalling his existence, locked in the cell where he awaits his execution, Meursault has the feeling that he is living a farce and that the absurd has laid a trap for him from which he can only come out condemned, because the bullets fired in Arabic were "the knocks on the door of misfortune".

Paradoxically, the story of the crime is told in an absolutely neutral tone, in which the verbs in the perfect compound are prevalent, which Sartre said would increase the solitude of each sentence, but the crime scene is moved to a mythical space, since the light or the sun, which transforms the crime into a kind of ritual sacrifice, which may remind us of the end of Thomas Hardy's novel[4], **Tess d'Urbervilles**, in which the main heroine, Tess, is arrested by the police near the temple of Stonehenge. In fact, without saying it explicitly, Albert Camus wants to bring the tragic back to the forefront of modern literature, because Meursault seems to be a tragic hero, condemned to fall before getting involved in the actual action, a character with a predestined destiny. The motivation of the murder which would consist in the fact that the hero of the novel, this strange Mersault killed because of the fall received from the sun kind of brings a gratuitous act of Gidean, in fact the idea is that crimes cannot be committed for a specific reason, but even express the fight with the absurd, the decision being made in a fraction of a second. Albert Camus wrote only four novels, **The Stranger[5], The Plague[6]** and **The Fall[7]**, which were published during his lifetime, while **The Happy Death, [8] The Exile and the Kingdom[9]**, and **The First Man[10]** appeared posthumously, in 1971 and 1995 respectively.

In a famous interview, the last given before his own premature death, caused by a car accident, in which his little Citroën violently crashed into a tree on the side of a road, a fact that would shock and take by surprise the whole of cultural France, Albert Camus would declare, I quote: "*I summarized **The Stranger**, some time ago, with a phrase that I remember, because it is paradoxical: 'In society, every man who does not cry at his mother's funeral risks being sentenced to death.' I wanted to say that the hero of the novel is condemned for not participating in the game. In this sense, he appears as a stranger to the society in which he lives, lingers, remains outside, in the suburbs of private life, solitary, full of voluptuousness. That is why readers have been tempted to liken it to a wreck. Meursault does not obey the rules of the game. The answer is simple: refuse to lie. ! […] … The reader would not be mistaken if he saw in **The Stranger** the story of a man who, devoid of any heroic attitude, accepts to die for the truth. Meursault, for me, is not a wreck, but a poor and naked man, in love with the sun, leaving no shadows. Far from being deprived of any feeling, he is possessed by a deep passion*

[3] Truman Capote, *In Cold Blood*, translated by Constantin Popescu, Art Publishing House, Bucharest, 2015
[4] Thomas Hardy, *Tess d'Urbervilles*, translated by Eugenia Cincea and Catinca Ralea, Minerva Publishing House, BPT, 1972
[5] Albert Camus, *The Stranger*, translated from French by Daniel Nicolescu, Polirom, Iași, 2019
[6] Albert Camus, *The Plague*, translated from French by Eta Wexler and Marin Preda. Polirom Publishing House, Iași, 2019
[7] Albert Camus, *The Fall*, translated by Irina Mavrodin, EPLU, 1969
[8] Albert Camus, *The Happy Death*, translated from French by Daniel Nicolescu, Polirom, 2019
[9] Albert Camus, *The Exile and the Kingdom*, translated by Irina Mavrodin, in the volume. Alien; Plague; Fall; The Exile and the Kingdom, RAO Publishing House, Bucharest, 1993, republished in 2002, 2006 and 2013-
[10] Albert Camus, *The First Man*, translated by Ileana Cantuniari, Polirom Publishing House, Iași, 2019

*for the absolute and truth. I also felt like saying, paradoxically, that I tried to describe through the character the only cross or burden we deserve. It will be understood, from what I have explained, that, without any hint of blasphemy, only with an ironic affection, an artist reserves the right to analyze the characters in his creation*."

In fact, the story is also linked to a statement of his in his essay, **The Myth of Sisyphus[11],** in which he opposed the figure of the suicide to the condemned to death, the second being superior in ethical force to the first, described in Emil Cioran's essays, because the second has the power to revolt, see also the philosophical essay **The Revolted Man[12].** If in his first essay, **The Myth of Sisyphus,** Albert Camus[13] opined that man should assume suffering, in fact he was related to Husserl's phenomenology, but it would mark the birth of existentialism, in **The Revolted Man** the perspective of salvation was also introduced and he was an ardent opponent of suicide or the death penalty, in fact he maintained his opinion of prohibiting the death penalty, gathering all his arguments in a sociological essay, written in parallel with Arthur Koestler[14], the two reflections being collected in **Reflections on the Death Penalty**.

The philosophical school to which the essayist belongs, therefore, is that of existentialism, in the etymological sense of the word, a meaning that Ion Vitner also specifies[15] in his study **Albert Camus or the tragedy of** exile: "*Existence (ex-sistere) means, indeed, 'to be situated outside of', that is, it has the meaning of a separation, of a rupture or – as Albert Camus translates – of an exile, of an alienation*".

His first essay, **The Myth of Sisyphus,** follows, only one year apart, the novel **The Stranger** and provides a theoretical foundation for the story of an exile among humans. Defining the absurd as "an evil of the spirit", Albert Camus[16] considers that the reason for its presence in existence is "the contrast between the cry of being and the illogical silence of the world".*There can be no love to live without desperation to be*" – believes the essayist, in our country the idea was taken over by Marin Preda through the famous motto mistaken of the novel The Most Beloved of Earthlings, If love is not, nothing is, the correct quote from the letter of the apostle Paul to the Corinthians being "*If I have no love, I am nothing*", And this paradox imposes two new notions for the thought of the age. The first, "*the absurd man, the one who, without denying it, does nothing for eternity*", see other examples invoked by Albert Camus such as those of heroes such as Don Juan, Kirilov, Franz Kafka and absurd freedom, which involves passion, revolt, or even suicide.

As in the case of philosophers such as Blaise Pascal, Lev Shestov or Karl Jaspers, the essay does not postulate various truths considered by the author as ultimate, but rather, in an exaggerated lyricism, it tends to define the absurd as a destructive principle of a world in which nevertheless "we must imagine Sisyphus happy". Preceded by the publication of the program article **Remark on the Revolt**, the second essay, **The Revolted Man**, illustrates, through its dense content, a renewed formula of the Cartesian saying: "I revolt, therefore we are". In Albert Camus' interpretation, revolt is therefore the only means to overcome the absurd. It is the first evidence that brings man out of solitude, that socializes Sisyphus: "*If we have the consciousness of nothingness and non-meaning, if we find that the world is absurd and the human condition unbearable, this is not the end and we cannot stop here. Apart from suicide, another reaction of the individual is instinctive rebellion. Thus, from the feeling of the absurd, we see something born that surpasses it*."

[11] Albert Camus, *The Myth of Sisyphus*, translated by Irina Mavrodin, Editura Pentru Literatura Universală, Bucharest, 1969
[12] Albert Camus, *The Revolted Man*, translated from French and notes by Marina Vazaca, Polirom Publishing House, Iași, 2019
[13] Albert Camus, *The Myth of Sisyphus*, translated by Irina Mavrodin, Editura Pentru Literatura Universală, Bucharest, 1969
[14] Albert Camus, Robert Koestler, *Reflections on the Death Penalty*, translation, Humanits Publishing House, Bucharest, 2008
[15] Ion Vitner, *Albert Camus or the Tragic of Exile*, EPLU, 1968
[16] Albert Camus, Notebooks, translated by Modest Morariu, Univers Publishing House, Bucharest, 1971,

On the border between philosophical gloss and poetry, Albert Camus will describe Sisyphus waiting alone and awkwardly on his rock, surprising him with a psychology to be condemned, a revival of the somewhat older myth of Prometheus, also described by A. Gide in **Prometheus in chains**. The only form of rebellion that is allowed to him, in his absurd situation, is the courage to tell himself that he is happy. Unlike him, the rebellious man is not alone, since he rebels against others, and the finality of this attitude can be found both in existence and in art: "- art is a manifestation that exalts and denies at the same time". There is also an answer that B. Fondane[17] feels the need to give to Alberti Camus, in his last published essay it was called **Existential Monday and the Sunday of History** and it started from a quote from Franz Kafka's Diary, dating from October 1921, "*You are doomed to a great Monday! – Well said! But Sunday will never end*", in fact this is the very first mention of Franz Kafka's diary in a literary text written by a writer of Romanian origin.

This essay, which also invokes the name of Albert Camus, then an unknown French writer of Algerian origin, a pied-noirs of French philosophy, who had published the essay **The Myth of Sisyphus,** had been sent to the publisher Jean Grenier only a few days before his arrest and analyzes the relationship between a quotation taken from **the** Gospelafter Mark on the law and the texts written by the young Hegel, but also the relations with the Ethics of the philosophy of Sören Kierkegaard, an existentialist philosopher whom Benjamin Fondane respected enormously, but whom he reads through the eyes of Lev Shestov.

If all Romanian or French readers know the structure of Albert Camus' essay, very few readers remember the rather thin arguments, exposed by B. Fondane in **Existential Monday and History Sunday**, B. Fondane's essay[18] was to be introduced in an anthology of texts dedicated to existentialist philosophy and would appear accompanied by an editor's note noting that the author disappeared from home and could not see his clothes again, B. Fondane's Sisyphus refuses to be believed by the Happy Other, he is self-aware of the fact that he is only a literary myth, because neither the fear of the main hero, Joseph K., in Franz **Kafka's** novel The Trial[19], of the hussars with their swords drawn from their scabbards, nor the anguish of S. Kierkegaard's treatise[20], a fear without an object, can fully justify and ground human existence and that, the hope of a **Great Monday** cannot definitively eclipse the savage persecution of a continuous **Sunday of History,** because, under the sword of these black-shirted hussars, B. Fondane himself, in fact he had fled from the green shirts of the Romanian legionnaires to find himself in the hands of the Nazi officers in the middle of occupied Paris, the height of irony, entre chien et loup, between Scylla and Charybdis, as Joseph K., arrested following an anonymous denunciation and sent to the Drancy sorting camp and then to the camp near Auschwitz.

Of course, you can't help but notice the kinship between Martin Heidegger's phenomenology and existentialism, but the French author is first of all a poet in philosophy, the structure of his demonstration is profoundly poetic, the essay, translated into Romanian by the late Irina Mavrodin, is divided into several chapters dedicated to the absurd hero, or to the absurd creation, with exemplification by invoking Kirilov, the character in **The Demons**, who had preoccupied both E.M. Cioran, a follower of logical suicide, and Mircea Eliade during the construction of the novel **The Hooligans**, the closest to the existentialist novels of Albert Camus or Jean-Paul Sartre.

[17] B.Fondane, *Existential Monday and History Sunday*, translated by Mihai Sora and Luiza Palanciu, Limes Publishing House, Cluj Napoca, 2008s,

[18] B. Fondane, *Existential Monday and History Sunday*, translated by Mihai Sora and Luiza Palanciu, Limes Publishing House, Cluj Napoca, 2008

[19] Franz Kafka, *The Trial*, translated by Gellu Naum, Universal Literature Publishing House, Bucharest, 1965

[20] Søren Kierkegaard, Writings , *I, The Concept of Anxiety*, translated from Danish by Adrian Arsinevici, Timișoara, Amarcord Publishing House, 1998

In fact, in Dostoevsky's novel, Albert Camus[21] finds a prefiguration of the theme of the absurd, which was to be so well defined in the essay **The Myth of Sisyphus**. The worst thing is that in the appendix of the essay The Myth of Sisyphus he will publish a short essay on the absurdity of Kafka's literature, of real use to any of the world's Kafkologists, which I myself had to take into account when I tried a hermeneutic of Kafka's work, myself. The pages of the essay **The Myth of Sisyphus do not lack [22]** considerations on the connection between philosophy and the novel, Albert Camus being of the opinion that the great novelists are the ones who melt the two forms, philosophy into the novel, that is, the opposite of writers with a thesis, only Balzac, Sade, Melville, Stendhal, Dostoyevsky, Proust, Malraux or Kafka are cited, although the list is eminently incomplete and Camus or Sartre are missing from it.

In his second essay, **The Revolted Man[23]**, the most extensive of his essays, Albert Camus will develop some of the very diverse themes of his philosophical thought, he starts precisely from the false premise that crime can be perfectly acceptable, hence suicide could take on another meaning, moreover logical crime or rational crime is opposed to passionate crime. Starting from Descartes' philosophy of cogito, Camus believes that the absurd should have exactly this function, to contribute to the destructuring of the Cartesian area, he proposing a derived formula: "*Living is in itself a value judgment. To breathe is to judge*." Primum vivere, deinde philosophare, for the firsttime existence is more important than meditation on the principle of Essere-Non Essere. Let us not forget that in his youth the author had begun his career as a philosopher meditating on the theme of the Neoplatonic philosophy or the medieval philosophy of St. Augustine, see the fragments of his dissertation published in essays.

Delving into the sources of European nihilism, Albert Camus will revisit Nietzsche's philosophy, the novels of Fyodor Mikhailovich Dostoyevsky, especially **The Demons**, he will drill into the area of Surrealism or **Lautréamont's Songs of Maldoror**, he will talk about the tradition of regicides, and the obsession with the guillotine will follow him throughout his life, see the essay he will devote to it, but he will also analyze the emergence in Russia of individual terrorism through Shigaleivism but also the emergence of state terrorism, institutionalized and then he will evaluate the impact of the revolt on the novel or literature, see also his play, **The Righteous**, an illustration of all these ideas or literary themes, distinguishing historical crime from nihilistic crime. Without being afraid that I am wrong, French readers can recognize in this essay the Foucauldian ideas of the relationship between text and power **in Supervising and Punishing** and **The History of Madness in the Classical Era**, but also that of the History of Sexuality, syntheses that certainly could not have appeared in the absence of the theories of Albert Camus, a true germ for French or Western philosophy. Of lesser significance are the autobiographical sketches in **The Front and the Back, The Wedding** or **the Summer**, small poetic texts or parables with a Kafkaesque tinge that encompass ideas, feelings or memories from the Algerian period, in which various descriptions shine such as that of the blooming almond trees, or of the desert in Oran, a city powdered with silicon dust, described during a sandstorm.

The novels of the French author propose a problematic content, new, innovative narrative formulas, that is, the epic structures inserted in a monologue from **The Fall** and allegorical meanings developed in a permanent secondary plane of the writing, the symbol of evil that engulfed the world, fascism, communism or totalitarianism, see the novel **The Plague**, compared by some French critics with Eugen Ionescu's play, **The Rhinoceroses,** a playwright who was strongly influenced by the philosophy of Albert Camus. His last anthological writing was The Exile and the Kingdom, a six-part text with a strong essayistic character, which is not even epic but is simply a philosophical poem. To these are added **Camus' Notebooks** a kind

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of construction site in which the author gathered ideas, readings that he would later integrate into his writings but also sketches of plays, reading sheets, for example from Jakob Burchardt's book on the Renaissance, travel impressions, notes about various people who pass through his vicinity, including Arthur Koestler, with whom he shared his concerns for this ethical dimension of the death penalty, in fact the Romanian edition gathers Arthur Koestler's essay, **Reflections on the noose** and Albert Camus', **Reflections on the guillotine**, two political essays on the importance of the death penalty, or ideas about Jean-Paul Sartre, from whom he parted ways at some point following a polemic, although he had praised his novel Nausea in a review published in an Algerian newspaper.

A second "foreigner" is also the character of the novel **The Fall**, devoid of any epic thread, but who brings back into discussion this issue of the Inner Exile. The hero of the Fall is Jean-Baptiste Clemence, a celebrity of the Paris bar, whose specialty was noble causes and whose conduct was exemplary, until, one evening, he saw a woman throw herself into the waters of the Seine and he did nothing to prevent her from committing suicide. This moment, as in the older narrative epiphanies of James Joyce's prose, transforms him into an ad-hoc judge of the Self, and the text, the author of the text, taking possible Dostoyevskian echoes, from **Notes from the Underground** or **Notes from the House of the Dead,** or echoes from William Faulkner, especially in **Requiem for a Nun**, builds a monologue in which the only voice of the book accuses itself and falls apart in front of an imaginary narrator, which enhances its feeling of exile. The prose writer seems to give his heroes no chance to save themselves, to get out of absurdity, alienation and guilt not even through death, which would be a safe, precise and therapeutic ending. Only the novel **The Plague** rejects the idea of perpetual agony, glimpsing a temporary solution for humanity: struggle. The Plague is both a wonderful novel and "a perfect, complex parable of human solidarity in the face of misfortune", obviously written under the influence of Franz Kafka's parable novels, **The Trial** and **The Castle.** A strange plague epidemic settles in Oran, a small town in Algiers, it breaks out violently, and chooses its victims according to laws known only to it, and rats are its messengers. The novel studies first of all the way in which society reacts to this crisis situation, quarantine is instituted and the city must be saved from total destruction and from the complete halt or paralysis of social life. Then the disease disappears suddenly, as if by miracle, just as it had come. A sign that people, if they show solidarity, can even defeat the plague.

Published posthumously, **Happy Death** is an incomplete text, in fact it is the very first novel he started and interrupted to write **The Stranger**. It is an autobiographical novel in which events such as the death of his father during the battle of the Marne, the tuberculosis that tormented him all his life, the deaf and mute neighbor who is only his own uncle, etc. The hero of the book is a certain Patrice Meursault, the one who is introduced to the future mistress, Marthe, by an individual named Zagreus, a crippled but very rich guy and the three form a love triangle, which will last until the moment when Meursault decides to implement Zagreus' idea that death is completely acceptable, and steals a considerable amount of money from him, reasoning that he was going to commit suicide anyway. Meursault will go on a tour of the world, visit Prague and Genoa before returning to Algiers, where he will retire to a house called 'Maison devant le monde', the **House in front of the world,** built somewhere in the Algerian Alps. Although he fell in love with another woman, he married Lucienne, with whom he settled quietly in Chenoua, "a few kilometers from the ruins of Tipasa", in a house facing the sea from which he could admire the ruins he cared about very much in Tipasa, but he fell ill and died quickly, discovering the secret of a happy death. Was this the price of happiness, committing a crime? In any case, the author speaks for the character when he declares that money can buy happiness, because everything can be bought, money can even buy time, which is completely out of place: "*Avoir de l'argent, c'est avoir du temps. I'm not getting out of there. Time is*

*bought. Everything can be bought. To be or to become rich is to have time to be happy when one is worthy of being so.* »

Although Albert Camus wrote the novel in the third person, his hero bears many of the author's traits. French readers received the book, their enthusiasm for Camus still being easy to capture if you browse the French cultural press. The figure that imposes itself most easily on the readers of the book, according to Lucian Raicu, is that of the mother, an illiterate washerwoman from Oran, but who seems to be her son's daughter, a myth of the mother that the author discovers in old age, given that in The Stranger the figure of the mother is only sketched as a triggering element of the existential absurdity, in fact, Camus begins with her death and will return at the end of his life to the mother of his youth.

Albert Camus' theatre includes, in addition to his best-known and most performed play, a play in four acts, Caligula, other longer or shorter plays, **The Misunderstanding, The State of Siege**, **The Righteous, The Uprising in Asturias**. In fact, the first two plays written by Albert Camus, **Caligula** and **The Misunderstanding** (Le malentendu) are dominated by the logic of the absurd, consequences of errors, through which Camus's revolt will become a crime and become an accomplice to death. The contorted figure of Caligula manages to convey the idea of an absurd character, killing one of the advisers for allegedly taking poison, finds that he was only taking pills for the treatment of asthma and concludes that he did him a favor, given the fact that sooner or later he would have ended up there, but so he took a shortcut. The end of the play is symbolic, by killing his double in the mirror Caligula wants to destroy the ultimate projection of his own personality, to put an end to the long series of crimes and the scoundrels committed by him, but he is not very successful and it is to be assumed that the rebellious people will continue what they had started by committing the crime that would put an end to the terror, because Caligula's choice is not accidental at all, in it we find something of Danton or Robespierre.

In **The Misunderstanding**, a slightly shorter play, in three acts, Jan returns to his native village and is accommodated in an inn room, kept by his mother herself, but his sister immediately recognizes him and murders him, starting from Albert Camus' theory that in certain cases the murder can be perfectly justifiable. On his trail comes his wife, Maria, who, a bit like in Caragiale's drama, confronts the murderer with the truth, and she, although she does not seem to have remorse, admits that she committed that cold-blooded crime, helped by her mother, and the play is filled with poetic lines, about guilt and especially about the right to life.

The last two plays in the theatrical volume are **L'état de siège (L'état de siège**) and **The Righteous (Les Justes**) go further along this line of discovering the absurd structure of the world, of the uselessness of individual struggle, thus opening the horizon of hope to the ability of people to fight together against the absurd as in Camus' paraphrase of Descartes' formula, which has become equally famous, in its turn: "*Je me révolte, donc nous sommes*" with the shift of the accent from "I" to "we" (as in the novel **The Plague**) which belongs to the second stage of Camusian thought, that of the collective revolt against the absurd, a plot resumed with several variations in the play State of Siege and less successful than the novel version of **The Plague**, in which the collective effort of all humanity succeeds in putting an end to a disease that seems to have no cure.

From the play, whose action takes place this time in the Spanish city of Cadiz, there is no lack of an episode from theater to theater as in Hamlet, the inhabitants of the city can attend the performance of the play of a famous Spanish playwright, of course invented, Pedro dela Lariba, with his play, The Spirits, but the voices of the actors are no longer heard, being covered by the screams of the inhabitants of the square, a sign of the omnipotent absurdity. Misfortune strikes the city in the form of plague, as in ancient tragedies, and Diego, one of the main characters, strives to save the city from destruction, some inhabitants are struck by crises of

mysticism and the inquisitors urge them to repent, to publicly confess their sins, and the governor's orders, trumpeted by various alcazi, only add confusion and increase the shock caused by the encounter with the absurd.

In the second part of the play, in which the city of Cadiz becomes a huge cemetery, the fisherman is forced to get a certificate of existence from the mayor, while the Plague, personified, and who also hires a secretary, looks for those who are still alive in some notebooks to identify him or send him to a concentration camp, allusion to the Nazi camps. At the end of the play, Diego himself will fall victim to the plague, he will be struck down by the disease and his body will be taken over by his wife and mourned as in the ancient tragedy Electra, because Camus' dramas are directly related to Greek tragedies, and the absurd is a kind of modern surrogate for the tragic. Unlike the novel, in which the plague retreated through a kind of deus ex machina and disappeared just as suddenly as it had appeared, in the play it is a kind of Pantocrator, it reigns over everyone and everything of nature, as in **The Twilight of the Middle Ages, J**. Huizinga's essay. In the end, I think that anyone who reads or sees the staging of his play The State of Siege understands that the world cannot be saved by itself, although I believe that Camus' humanism is above the absurd structure of the world.

In **The Righteous** We Change the Environment a Little, the action of the play takes place in Russia, an indirect homage to Dostoyevsky's novel, The Demons, in this play a group of Russian terrorists after committing a series of attacks will take responsibility by letting themselves be caught by the Tsarist Ohrana and assuming the execution, in order to pay for the crimes committed. In his last play, **The Uprising in Asturias**, inspired by the Spanish Civil War, see also A. Malraux's novel, **Hope**, and in it is taken up again this theme of heroic existence and sacrifice that can interrupt the chain of absurd events. Also related to the logic of the absurd is the car accident that ended his life, in the beasts contorted by the impact with a tree on the side of a road, the life of Albert Camus was transformed into destiny, and ended the life of one of the most interesting philosophers of the twentieth century. As far as the Romanian exegesis of Camus's work is concerned, Ion Vitner's monograph[24] from 1968, **Albert Camus or the Tragedy of Exile**, the old proletarian critic fulfills the task quite well, without making great concessions to the period, giving a particularly useful working tool to Romanian readers, but lately other slightly younger authors, Anne Marie Codrescu, Florin Bratu have resumed the readings of Albert Camus' work from different ideological positions and with much more modern or even postmodern analytical means.

The last unfinished novel, also published posthumously in 1995, **The First Man**, is a rediscovery of his Algerian roots and a search for the lost and never found father, the main character, Jacques Cormery, aged 40, being in fact an alter-ego of the author. While in Paris, the Romanian critic Lucian Raicu noted in two of his literary chronicles, broadcast on RFI and reprinted in a volume, posthumously edited by Livius Ciocîrlie, the surprise with which the French readers received the book, their enthusiasm for Albert Camus being still easy to surprise if you browse the French cultural press. The figure that imposes itself most easily on the readers of the book, according to Lucian Raicu, is that of the mother, an illiterate washerwoman from Oran, but who seems to be her son's daughter, a myth of the mother that the author discovers in old age, given that in **The Stranger the** figure of the mother is only sketched as a triggering element of the existential absurdity, in fact, Albert Camus begins with her death and will return at the end of his life to the mother of his youth.

The last unpublished text that caught Lucian Raicu's attention was **The Crisis of Man**, in which the author was, in his opinion, closer to the texts of Nietzsche, Dostoyevsky, Kierkegaard or Shestov than to the French moralists. Albert Camus' theatre includes, in addition to his best-known and most performed play, a play in four acts, Caligula, other longer

[24]Ion Vitner, Albert Camus or the Tragic of Exile, EPLU, 1968

or shorter plays, The Misunderstanding, The State of Siege, The Righteous, **The Uprising in Asturias**.

As for Eugène Ionesco's play **The Game of Slaughter**, it brings into question mass murder, slaughter, in fact there are several texts that bring into discussion precisely this massification of crime, the clearest reference being the one in the title of the play **The Game of Slaughter.** Eugène Ionesco was not a follower of left-wing revolutions, in fact in May 1968 he was on the side of General de Gaulle, it seems that in The Game of Slaughter he parodied perhaps even this long succession of wars and revolutions visible to anyone who studies the History of France.

In writing the play **The Game of Slaughter,** the French playwright of Romanian origin declared that he was inspired by Daniel Defoe's famous text, **Diary of the Year of the Plague,** but in fact, although the text has a common root with Albert Camus' parabolic novel, **The Plague**, the accents are placed in completely different positions. The original text of Daniel Defoe's novel, perhaps less known to contemporary readers than his novel **Robinson Crusoe**, the one that is at the origin of any literary Robinson, this being the very novel dear to all children or adolescents everywhere, dear to the child Eugen Ionescu, who introduces into European culture a paradigmatic character but also a type of writing a new species, André Malraux chose Daniel Defoe's book, along with Don Quixote, Cervantes' novel and Dostoyevsky's The Idiot, among the works that would resist "in the face of anxiety".

But his novel Diary from the Year of the Plague is a novel, a very lively work of fiction in which the documentary and the historical elements play a very important role, anticipating by a few centuries the care for authenticity that was to animate the modernist prose writers of the era of André Gide, taken over and refined in our country by Camil Petrescu, since the author does not shy away for a moment to introduce acts or statistics into the text, more true or more invented, which give the novel a strong note of realism, enhancing the tragedy of the plague era unleashed in London in 1665. Strictly speaking, those interested in a direct testimony of an eyewitness can consult **the Diary** of Samuel Pepys[25] , considered a kind of "first work" of this subspecies of the autobiographical genre, it is the intimate diary, which was to find many prominent authors in English literature as well.

A small passage from **Albert Camus'** Notebooks, an author for whom the Romanian Emil Cioran did not have a great appreciation, considering that the French writer originally from Algeria, had a teacher's culture, see his testimony from the interview given to Gabriel Liiceanu, demonstrates that in this novel, respectively in **The Plague**, the author was to complicate quite a lot the relatively linear narrative structure of **The** Stranger, in which there was only one point of view on the event, that of Mersault. In Albert Camus' parable novel, **The Plague**, each character, Dr. des Rieux, Tarrou, Rambert, Grand, relates to the absurd in a purely individual manner, in fact Albert Camus reveals himself through a "caption", hidden in the same **Notebooks**, which however bears a little resemblance to Emil Cioran's Notebooks:
"***The Stranger*** *describes man's emptiness in the face of the absurd.* ***The Plague****, the profound equivalence of individual points of view in the face of the same absurdity. It is a progress that will be specified in the other works. But, in addition, the Plague proves that the absurd teaches us nothing. This is the definitive progress*."

If the French novelist Albert Camus seeks more to probe the ethical or moral dimensions of the cataclysm unleashed out of nowhere in the imaginary city of Oran, in Eugène Ionesco's play the ontic or even phenomenological dimensions of the event are studied, because the Franco-Romanian author is rather interested, according to his own statements in the various interviews given on the subject of the writing of The Game of Slaughter, by the interaction between politics, apocalyptic and thanatic, with the specification that the last term becomes

[25] Samuel Pepys, Selected Diary, Cambridge University Press, 1998

even more important than the historical fact itself, than the idea of permanent revolution, so dear to all Frenchmen, which is the basis of this culture, because what would this society be without the symbolic baggage of the French Revolution of 1789, in fact it is known that from the positions of a right-wing thinker the playwright fully ridiculed the revolution of the Sorbonne students in May 1968, led by a young man, Daniel Combendite, who has now become a happy yappie, a very successful French MEP.

Monica Lovinescu describes in the pages of her Parisian diaries the joy that gripped the playwright in those tragic moments of the Romanian Revolution of 1989, when innocent blood flowed on the streets of the Romanian capital, the hopes and desires of the small colony of Romanian intellectuals who lived in Paris, and then the immense sadness and discontent after the new political regime, led by a former party activist, he triggered a parenthesis of history, calling the miners to Bucharest and mistreating the intellectuals. I can't help but say that I wasn't overjoyed by the gesture of Eugène Ionesco, a critic of totalitarian society in every corner of the world, when he hung the honorary title of thug on his chest, something that was to ennoble a very complex political, social and even cultural phenomenon, today examined with the utmost attention by sociologists, historians or political scientists. He was then the most important "ambassador of the thugs", even if Alexandru Paleologu had the courage to assume the same title in Paris, which led to his dismissal from the official position of Romanian ambassador to France.

Then I would have sworn that the people involved in the organization and management of the University Square were pure, today I am no longer so sure, given the rather legionary features that Marian Munteanu and the other leaders of the Students' League gave to the University Square, perhaps in the absence of other democratic models. The people in the square chanted slogans, like a gallery in football stadiums, they thought in frozen structures, shaped by a wooden tongue from which they were trying to escape, they sang folk music songs, like at the Flame Cenacle, Adrian Păunescu's very short time dead, who would be reborn from his own ashes, like a real Phoenix bird, through the Still, Love circle, led by the son of the former Ceausescu court bard. But E. Ionesco could not have known all these things from Paris, he found the idea of the existence of a "communism-free zone" very funny, and he supported, like other Romanian intellectuals, the idea of self-purification contained in the ideal platform of the University Square.

The speech of an official from the town hall in the play highlights the main theme of the play, in the city surrounded by the army people die simply by chance, death happens in geometric progression and no one knows when his turn will come, from this moment the alert must be maximum. The famous philosopher of the Athenian agora, Socrates, had launched the famous philosophical exhortation: "*Fear your own death!" (Melethe ton thanatou*!), and this motto should be written as a kind of Mane! Tekel! Phares! above the arches of the symbolic city in which characters from all classes or social strata, with very different ideas and ideologies, voluptuously abandon themselves to this whirlwind, compared by Emil Cioran with a motif dear to medieval European literature, if we were to believe Johan Huyzinga and his famous essay, **The Twilight of the Middle Ages[26],** the famous medieval motif entitled *Le Danse Macabre*. The same Emil Cioran, after attending a show with The Game of Slaughter, wrote in an excerpt from Notebooks that he left the theater with the feeling that they were beaten up, a sensation that I shared while watching a show with Fernando Arrabal's play, *they put handcuffs on the flowers*, directed by Lucian Giurchescu in the early 90s.

In his play, **The Game of Slaughter[27],** the fate of the mobs sent to death is followed, according to the testimony of the same E.M. Cioran, whether it is the millions of Jews killed in the Nazi

[26] Johann Huizinga, *Twilight of the Middle Ages, Study on the Forms of Life and Thought in the Fourteenth and Fifteenth Centuries in France and the Netherlands*, translated from Dutch by H.H.Radian, Meridiane Publishing House, Bucharest, 1994

[27]

camps, in the huge crime of the Holocaust, or the other millions of anti-communist fighters, fallen in the line of duty or exterminated in the extremely silent machine of the Siberian Gulag, built to serve as a polygon for the destruction of the individual and his re-education Complete.

In E. Ionesco's dialogue with Claude Bonnefoy, the author of the play insists on the almost perverse pleasure of mankind to play with apocalypses of all kinds, let us not forget that at the time when the play appeared, the tensions between the Soviet Union and the United States reached a maximum point following the famous incident of nuclear missiles exported by the Russians to Cuba and photographed by an American spy plane, who was ready, ready to push humanity towards a third world conflagration, this time devastating, following an atomic war.

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# MIRCEA ELIADE - PORTUGUESE DIARY

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***Abstract:*** *In this critical essay I have been trying to describe The Portugese Diary, written by Mircea Eliade during his diplomatic mission in Lisbon, as a cultural attache at the Romanian legation, that was rediscovered by the historian Florin Țurcanu from the Eliade archive of the Reggenstein Library of the University of Chicago and brought back to Romania, where it has been published by Humanitas Publishing House.*

***Kewords:*** *diary, culture, literature, essay, discourse*

**Mircea Eliade, Portuguese Diary**

First of all, let's reveal something behind the scenes of this enterprise. ***The Portuguese diary*** was recovered by the historian and researcher Florin Ţurcanu[1] from the Eliade archive of the Reggenstein Library of the University of Chicago and brought back to Romania, as part of the huge work of documenting an extraordinary monograph, which received its share of nonsense through literary magazines, ***Mircea Eliade, a prisoner of history***, perhaps the most complete biography of Mircea Eliade, if we take into account the older biographies, ***The Life of Mircea Eliade***, by Mircea Handoca[2], which then relapsed in 2005 with another volume, this time a photographic one, and the two volumes of Mac Linscott Ricketts[3], ***The Romanian Years***. Secondly, it should be said that in this cultural operation of great finesse, Professor Mihai Zamfir, professor of Portuguese, prestigious literary critic and historian, who translated from Portuguese the text of the book on Romanians published in Portuguese at the time when M. Eliade was culturally attached to Lisbon, ***Romanians, Latins of the East*** plus a series of articles published in the press, extremely interesting, such as those of the cultural parallels between *longing* and *saudade*, or that between the national poets of Portugal and Romania, Camões and Eminescu. ***The Lusiads*** speak of the expansionist spirit of the Portuguese nature, of his mission of civilization and export of Western civilization, and base their substance on the myth of the good savage. He is a kind of correspondent of the "frontier" that laid the foundations of American culture. From Mihai Eminescu's work, Mircea Eliade chooses for analysis the Dacian pantheon and ***the Prayer of a Dacian***, and presents the province with Scythian winters, which had frightened the southern part of Ovid. Like Lucian Blaga, the one who spoke in one of his essays about ***The Revolt of Our Non-Latin Fund***, Mircea Eliade descended into Getic Arcadia, carrying on the concerns of romantic or interwar historians. *If it's not true, it's well found*. I think that the nuclei of the two works are totally opposite, but the author makes a purely rhetorical exercise, he is more interested in the Portuguese finding out who Eminescu is. If you want all these texts published in Portuguese magazines are exercises in cultural comparatism, gone on a diplomatic mission to the other end of Europe, and it is said that by virtue of a linguistic law, the Portuguese and Romanian languages have the most similarities between them, being the extreme languages of the Roman Empire, the scholar takes

[1] Florin Ţurcanu, *Mircea Eliade, prisoner of history*, translated from French by Monica Anghel and Gabriel Dodu, Bucharest, Humanitas, 2003
[2] Mircea Handoca, *The Life of Mircea Eliade*, Cluj, Dacia, 2002 and *Mircea Eliade: an illustrated biography*, Dacia Publishing House, col. *Discobolul*, 2005
[3] Mac Linscott Ricketts, *The Romanian Years*, Columbia University Press, New York, 1998, Romanian version, *The Romanian Roots of Mircea Eliade*, Cryterion Publishing House, 2005

his job seriously and, Instead of writing only the long and boring diplomatic reports, also reproduced in the volume, he writes these few seductive studies, extremely interesting even today, after several decades have passed since they were written. Probably they speak just as much to the Portuguese about Romanian culture and the very rich Romanian-Portuguese cultural relations were also based on this foundation laid by Mircea Eliade, a sign that things do not always happen in culture as in the legend of Master Manole and that Ana's sacrifice was not useless. Mircea Eliade presents his country's history and culture to a reading audience from another culture, slightly different from his own, his studies are essential, he presents them with traits of the Romanian genius and his great values. Mircea Eliade rereads Liviu Rebreanu's novels with intellectual delight and presents the great novelist to the publishing houses in Portugal, compares Eminescu's poetry with ***Camões'*** Luisiades[4], dwells again on Iorga's work, this time with more consideration, comparing longing with *saudade*, a rather close concept, associated with fado music. Saudade designates a kind of longing for something indefinite, a search, a quest for something lost but which may someday return. Mircea Eliade and Lucian Blaga discovered in their Portuguese semi-exile the courts of longing, obviously the choice of this theme is not at all accidental. It was an exercise that Eliade had done twice before, he had traveled initially to Italy, then to the end of the world, to India, in order to discover through this specularity the very original mummies of his own culture, and the essential features of Romanianism. The larger package of the anthology also included the book ***Salazar and the Revolution in Portugal***, and the book by Professor Sorin Alexandrescu[5], in a separate volume, indispensable for any reader who wants to understand all the nooks and crannies and very fine nuances of his texts. If during his Portuguese period Mircea Eliade took seriously his mission as a cultural attaché and presented to the Portuguese in a series of articles, but also in a volume entitled ***Os romenos, latinos del Oriente***[6] anthologized in the volume ***Portuguese Diary and Other Writings***[7], and translated by Professor Mihai Zamfir, the same mission of cultural propaganda urged him to portray the personality of an enlightened autocrat, of a right-wing leader, Salazar, to the Romanian public. This cultural propaganda activity carried out by Mircea Eliade at the Romanian legation in Lisbon was biunivocal, flowing in both directions, the scientist becoming a diplomat overnight at the wish of King Carol the Second, turning into an interface between Portuguese and Romanian culture, as is very good for any cultural attaché. Mircea Eliade also kept a diary of this very turbulent monarchy, many spicy notes on the official visit of King Carol II being recorded for the use of historians. I will not go into details, since this book is not a historical or sociological study, nor will I analyze the aspects regarding the morality of the gesture, I believe that Professor Sorin Alexandrescu[8]'s study has completely exhausted the issue, contextualizing it extremely accurately. Other fictional texts, some letters already published or unpublished from the family archive, a play, ***People and Stones*** and the short story ***A Great Man***, both texts being written during his stay in Portugal, also included in the same package. There have been several interpretations of this story, but it was only after I read in ***the Portuguese Journal*** that its origin is in a reverie of Mircea Eliade[9] that I managed to discover the meaning of my own version. I believe that Cucoaneș is a dreamlike projection of Mircea Eliade himself, whose work grew, at a certain moment, with the speed with which the macronanthrop in the dream takes on proportions. When he actually starts writing the short story, on January 16, 1945, Mircea Eliade[10] remembers very clearly that the text started from

[4] Eliade recalls that this epic poem by Camões was preferred by one of Mateiu Caragiale's heroes from the novel The Old Court King, Pantazi, himself a navigator.
[5] Sorin *Alexandrescu, Mircea Eliade, from Portugal*, Bucharest, Humanitas Publishing House, 2006
[6] Mircea Eliade, ***The Romanians, the Latins of the East*** in ***the Portuguese Journal and Other Writings***, op. cit.. p. 219
[7] Mircea Eliade, ***The Portuguese Journal and Other Writings,*** op. cit.., vol II, pp.281-384
[8] Sorin *Alexandrescu, Mircea Eliade, from Portugal*, Bucharest, Humanitas Publishing House, 2006
[9] Mircea Eliade, *Portuguese Journal and Other Writings*, vol. I, op. cit.. p. 241
[10] Mircea Eliade, *Portuguese Journal and Other Writings*, vol. I, op. cit.. p. 302

a dream, but he does not realize if the character in the dream is him or a friend. The meaning of the dream, which overlaps with the one given by the author of the novel: "*the singularization of the man chosen by God, of the genius, of the saint, of the "individual", (in the Kierkeggardian sense), his absolute, incorruptible loneliness, the inability to talk to friends, etc*". Gheorghe Glodeanu[11] believed that the short story was related to the famous exit from time, and Eugen Simion[12] saw in it a resumption of the theme of the giants, famous since the giants of Pulci or Gargantua and Pantagruel, that is, from medieval literature or from the Renaissance. Matei Călinescu seems to be convinced that the story was written after ingesting some amount of a drug or a substance with psychedelic effects. The publication ***of the Portuguese Journal*** will allow critics to interpret the meaning of this story in a completely different way. The suggestion was given to me by Ted Anton[13], who in his volume noted that Ioan Petru Culianu observed what Mircea Eliade himself had observed in the case of Iorga, namely that his work kept growing, sometimes overlooking the details, turning into a work of popularization of the history of religions and thus sacrificing focused studies and punctual analyses in favor of this Renaissance vision. Mircea Eliade, *il uomo universale*, needed a disciple, a kindred spirit who would hierarchize and contextualize its elements and components. Ioan Petru Culianu started with the seriousness specific to his way of thinking and acting, but his premature death put an end to this work. Who knows how long or if such an ordering spirit will be born, who will have the patience and erudition necessary for such an extremely delicate hermeneutical operation?! Paradoxically, although it is not the first paradox of Mircea Eliade's work, he declared himself against the state of reverie[14], warning in one of his youth conferences about the danger it poses to spiritual perfection because "*we have very little free time to think, and we waste that time dreaming*". Mircea Eliade recommended that such practices should be avoided with the help of meditation and spiritual perfection techniques, of yogic origin, perhaps. As an adult, however, Mircea Eliade would use this process of reverie to give birth to some of his fantastic short stories, a sign that he had distanced himself sufficiently from his ideas of his youth, meeting in the meantime with the ideas of the philosopher Gaston Bachelard[15] exposed in the essay ***The Poetics of Reverie***. The procedure is not very different from those used in the same era by the surrealist poets, with whom Mircea Eliade, the prose writer, has at least a few elements of poetics in common.

Why was editing this volume an event for me? Very simply, because for years Mircea Eliade's readers had been waiting for its publication, small fragments being taken up in magazines or a few pages were included in the ***Diary***, edited in Romania by Mircea Handoca. In fact, it was not initially published in Romanian but appeared for the first time in the Spanish translation of Joaquim Garrigos, a lover of Romanian literature, which he translates out of pure passion. After reading it, my expectations were rewarded with a punch and a punch. I have discovered here arguments in favor of an older idea, namely the influence of Sören Kierkegaard's philosophy, which Mircea Eliade rereads in a state of great tranquility, meditation and recollection in Lisbon, because he too had entered the second stage of the philosophy of the great Danish thinker, the ethical one. He self-flagellates with lazy qualifications and believes that he will never reach the number of volumes published by the Danish philosopher. He managed to write twenty-eight volumes but left a diary that has not been published in its entirety to this day. Mircea Eliade managed to publish many more

[11] Gheorghe Glodeanu, *Coordinates of the Imaginary in the Work of Mircea Eliade*, op. cit.., p.158
[12] Eugen Simion*, Mircea Eliade, Nodurile şi semnele prozei*, op. cit.., p. 207
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[15] Gaston Bachelard, ***The Poetics of Reverie***, translated from French by Luminița Brăileanu, preface by Mircea Martin, Piteşti, Paralela 45 Publishing House, 2005

volumes, also having the chance to be a long-lived person compared to the Danish philosopher, who lived only 42 years. I then discovered another extraordinary thread, namely the data about Nina Eliade's disease, in fact it is a cancer, triggered apparently by Eliade's fault. Explanations can be found in Sorin Alexandrescu's volume[16], he warns us in the preface that he did not write a *companion book* but an absolutely autonomous book and he is right, namely it is a cancer caused by an abortion, Professor Sorin Alexandrescu even publishes a kind of note in which he apologizes for this indiscretion, but he does so for a noble cause, namely, for a better knowledge of the biography of the great scientist. Professor Sorin Alexandrescu psychoanalyzes his uncle a little when he considers that his interest in the legend of the myth of the master Manole has as its main cause this very biographical episode, I would add, starting from this detail the meaning of a novel defined by the critic E. Simion[17] as a "*small and graceful masterpiece"* completely changes of the romance novel and which is nothing more than a Gidean transcription of a personal traumatic experience, and I quote here the novel ***Wedding in Heaven***. Sometimes such a biographical discovery can completely overturn the previous interpretations, so it is perhaps risky and frustrating to play at criticism or literary history, because the documents in the Chicago archive will be published in a few decades, there being a testamentary legacy that limits the publication of many of them, others, especially letters, being in the possession of M. Eliade's family, the only one that can decide when it will publish them or if it will ever publish them. Speaking of Mircea Eliade's Gideanism, there is in this volume just published by the Humanitas publishing house a diary of the novel ***New Life***, written between 1940 and 1942 and later abandoned. The model is clearly Gide's novel, ***Les Faux Monayeurrs***, (I would have translated it as ***Calpuzanii***, but the title has already been stolen by Silviu Angelescu) accompanied by a ***Journal des Les Faux Monayeurrs***, the process being used in our country by Mihail Sebastian, who at one time also kept a diary of the novel ***The City of Acacias***.

Regarding his relationship with his first wife, Nina Eliade, I would carry forward Sorin Alexandrescu's intuition and I would say that it is a key moment in the scientist's destiny, it is a kind of inner Purgatory through which he passed alongside the being he cared about the most. Mircea Eliade[18] learns to die every day with it, didn't he say in a text, entitled ***Unphilosophical Fragments,*** that death should be learned, I would add, as a foreign language? Wasn't this Eminescu's idea, even if it was formulated by a negation: "*I didn't think I would ever learn to die*"?

In fact, following Socrates' exhortation[19], the historian of religions constantly returns to this theme, and the editors of the anthology ***Mircea Eliade-Art of Dying,*** Magda and Petru Ursache[20] collected all the texts on this subject in a unitary volume, which had been designed during his lifetime but which Mircea Eliade did not have time to write. Perhaps this is precisely the most vivid nucleus of his life, when he is locked in a language, in a kind of semi-exile in which the readings of Søren Kierkegaard increase his soul turmoil and this inner torment. It is the moment when Eliade goes through a process of decanting ideas and purification, and ***the Portuguese Diary*** is a sincere witness of this catharsis. It is the moment when Mircea Eliade experiences a kind of real ritual death, to then be reborn as one of the most important Romanian scientists and humanists of the last century, see the scenario described later in ***Births and Rebirths***. There is a big difference between fearing for your own death and living with sympathy the death of the being to whom you cared most at that moment. From an event of an

[16] Sorin Alexandrescu, chapter In *lieu of preface,* in *Mircea Eliade, from Portugal*, Bucharest, Humanitas Publishing House, 2006, p.5

[17] see E. Simion, *Mircea Eliade, Noduri şi semne ale prozei*, op. cit, p. 180

[18] see the anthology Mircea Eliade, The Art of Dying, op. cit.. p. 77

[19] It is the famous admonition "Melethe ton thanathou", fear your own death.

[20] ***Mircea Eliade-The Art of Dying***, Eikon Publishing House, 2006, selection of texts by Magda and Petru Ursache, preface by Petru Ursache

abstract nature, death becomes terribly concrete that we could say that in Cascais Eliade dresses in the shirt of Nessus. In general, there is a substantial difference between writing about death in an abstract way and experiencing through sympathy the death of the closest being at that moment, of his wife, to whom he was linked by so many common experiences. This is the moment of maximum experience in Mircea Eliade's biography, at a certain moment during one of the crises he recommends the patient to repeat in her mind as a kind of mantra, the name of God, the procedure being known as "prayer of the heart" and being used by Orthodox monks converted to hesychasm.

After this veritable retreat into the wilderness, through which other great sages felt at some point the need to pass, after this return to the fullest metaphysical mystery of the death of the most beloved being, Eliade will return to the real world aware that he must seek the solutions of his temporary existence in a completely different place, in his academic and literary career, which he feels he has built on the foundation of Nina's immolation. I could say, with your permission. that the author of this ***Portuguese Diary*** put on in this tragic text the shirt of Nessus, described by the lyrical ego in ***Mihai Eminescu's Glossa, in order to collide with that "***painfully sweet" suffering and to end, through a process of self-combustion, by turning into a handful of ashes, "*a handful of dust",* to quote the title of a novel by the British novelist Evelyn Waugh. I found extremely interesting and vivid the pages of Sorin Alexandrescu on the textual relationship between José Ortega y Gasset and Mircea Eliade and on the real meeting, in the flesh, of the two great essayists of the twentieth century, and for readers hungry for politics and political science they will discover here, in Sorin Alexandrescu's volume, but also in the three introductory studies, ***The Watershed***, by Sorin Alexandrescu, ***Lisbon*** by Florin Ţurcanu, ***Mircea Eliade and Portugal*** by Mihai Zamfir, infinite intellectual pirouettes and very interesting historical glosses.

**The Portuguese diary** or the book of dreams

In ***the Portuguese Journal***, Mircea Eliade[21] writes down most of his dreams, and the researchers thus have access to a dreamlike universe that in very rare cases can be known. This is how some of Nina's dreams before her death are narrated, including one in which her grandfather was making signs to her with a handkerchief, but also a dream of Mircea Eliade, very long, and which will no longer be interpreted but will only be reproduced in the smallest details, with Nina, immediately after her death. It is the saddest period, the fact that the scientist has the experience of interpreting dreams proves to be a great disadvantage. Nina tells Giza a dream about a dog that is chasing her at the North Station, and Mircea Eliade knows that the station means departure and the dog was actually a psychopomp animal. The category of dreams that contain fatal predictions also includes the one with the women in Oltenian costume, who mourned her or the one in which Mircea Eliade is embraced by three naked women, the first of whom was an aunt who died in 1929. The first dream is the one in which Nina Eliade meets the dreamer in the park, hands him an envelope with foreign banknotes, then a stranger appears, and the dream ends with the three walking away on the alley arm in arm. The interpretation is extraordinary, Jungian, it is a dream of temporary separation, and that this couple will be rebuilt only at the moment of Mircea Eliade's death. The package of banknotes symbolizes their common past, so that the remaining spouse can keep it and update it. The male character is the angel of death, the true master of the park, a symbol of the other realm. Nina, however, no longer has the possibility of a choice, she has to accompany the messenger on this road of no return. This dreamlike episode occurs forty days after the death of his wife, after a funeral service organized at a cathedral in Fatima. In fact, hoping for a miracle, the desperate husband would have wanted to bring his wife there, but the worsening of her health did not

[21] Mircea Eliade, *Portuguese Diary*, vol. I, op. cit., pp. 275-280

allow him to undertake this journey. This dream will be taken up again by Mircea Eliade, in slightly modified versions, in his fantastic short story ***In the Court of Dionysius*** but also in the end of the novel ***The Night of Sânziene***. After all, dreams also contain archetypal situations, they have a mythical vein that Eliade knew how to exploit effectively for artistic purposes. This series of dreams, concentrated in just a few days, will be concluded by another dream in which the dreamlike ego is looking for Nina in an unknown church, where there is a choir, which includes Haig Acterian, who has also left the living. In one of these dreams, after shaking hands with a young man trying to save himself from a fall into the abyss, he asks him if he is a legionnaire. This question seems to have preoccupied Eliade himself since his conscience, symbolized by that young man, asked him such a question. We will try to give the answer in the final chapter of this book.

The stay in Portugal is the period marked by the re-reading of the philosopher Søren Kierkegaard, the diplomat bringing with him from his library in Paris the twelve volumes. Mircea Eliade had discovered his books, had read the seducer's diary in Italian and then the other works in French, and had published a serial article in the magazine ***Parole*** in 1926, but he had never had enough time to read all his volumes. He would return to the subject several times, in his autobiography, or in separate articles, such as the one published in one of the magazines of exile, entitled ***Kierkegaard's Contemporaries***[22].

In addition to intense readings of Kierkegaard, ready to feed his own fantasies related to his own genius, Eugenio d'Ors and Unamuno, for which he plans several reprints, he will also meet several times both with d'Ors, in fact the events related to the death of his wife push him in ***the Portuguese Diary*** on the terrain of Emil Cioran, forcing him to do a melancholy cure. Eliade takes a bath in Latinity, in addition to his readings of Italian or Spanish writers, he now deals with Portuguese authors, in whom he discovers many common obsessions. A novelist writes a novel perfectly similar to the story with the tin soldier, written by Mircea Eliade in adolescence, a philosopher talks about the importance of fashion in philosophy, and this idea immediately evokes Nae Ionescu. In addition, in Portugal, Mircea Eliade corrects or reads, as usual, his older novels, glosses them, or tries to save them in the idea of close translations into Portuguese. Few pass the test of time, ***Isabel and the Devil's Waters*** seems to him full of strange themes, he regrets that he introduced into the novel that motif of Tom's homosexuality, obviously also inspired by Guida.

[22] Mircea Eliade, *Kierkegaard's Contemporaries*, in the anthology ***Against Despair***, op. cit.., p. 108. However, the article was written in 1945 in Cascais.

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# AN ENTERTAINING LADY BY OSAMU DAZAI: AN ANALYSIS

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***Abstract:*** *This paper analyses Osamu Dazai's short story An Entertaining Lady from a reader-response perspective, focusing on how readers react emotionally to the text while drawing on their background knowledge. The story is narrated by Madam's maid, who presents Madam as a hostess outwardly dedicated to entertaining guests, yet inwardly afraid of them. Her conflicted role is obvious in the mixture of laughter and tears in her voice as she greets visitors. Readers notice how the situation worsens when she encounters Dr. Sasajima, a colleague and friend of her missing husband. Since Madam's husband was declared lost after the war, her exaggerated hospitality may reflect a psychological response to this. Despite fatigue and stress, as well as poor treatment she receives from Sasajima and his friends, Madam continues performing her duties as hostess. As Madam's health deteriorates, the maid convinces her to leave, but Madam returns immediately when Sasajima calls, even breaking her travel ticket. The maid follows her example, moved by her mistress's selflessness. Knowledgeable readers may draw connections with other literary characters, such as the butler in Ishiguro's The Remains of the Day, whose loyalty to his profession defines his identity, or Clarissa Dalloway in Virginia Woolf's Mrs Dalloway, who embraces the role of hostess with complete honesty. Dazai's story borders on fantasy or dystopia, as the guests come to be the masters of Madam's house. Her excessive concern for men who have no home of their own to relax in and her overextension of her social role as a hostess suggest a psychological attempt at compensation for loss and loneliness. Her behaviour may also be interpreted as reaction formation, Madam may be afraid of the social role of hostess and act contrary to these feelings, which explains her exaggerated reactions.*

***Keywords:*** *Intertextual references, free associations, hospitality, compensation, identity, social role.*

## 1. Introduction: Progressing from a Realistic World into a Dystopic World

The short story *An Entertaining Lady* by Japanese author Osamu Dazai seems to be, at surface level, about a lady who is known as a hostess, receiving and entertaining guests at her house. While this is a common social role taken now and then by ladies, readers are struck by the way in which the lady in the story, based on what her maid notices, chooses to be a hostess and this makes her feel stressed instead of happy. Readers understand that the lady, whom her maid calls Madam, could stop at any time or simply not offer to be a hostess to her guests. However, from a rather commonplace happening – since when ladies have guests they may stress about it, knowing that they may be judged by the way they have entertained them, the quality of the conversation, the way the food was prepared, who the other guests were, how the house was arranged, etc – the short story by Dazai turns the role of the hostess of Madam into a source of absurd and then horrible happenings and behaviour from her guests, to the point where the house where Madam and her maid live turns into a dystopic world. During all this time, the maid remains, at least judging by the impressions of the readers, the only reasonable character. The guests Madam entertains start behaving in a completely absurd way, as they start ordering Madam around, especially Dr. Sasajima. Dr Sasajima starts acting as the master of the house. This is a surprising, inappropriate, and dystopic reversal of roles between host and guests.

Readers can notice a gradual progression from common to uncommon reality, until the world of Madam and her maid reaches unbelievable, disturbing, dystopic levels. The story takes us through a process reminding the way in which a story slides from a realistic one to a

completely fantastic one. Readers wander whether this story is a realistic one, a fantasy one, an absurd one, or a magical realist one. The driving question as the story grows more and more unbelievable and dystopic is: How have we reached this state of affairs?

## 2. Materials and Methods

The driving question can be explored by textual analysis, by reader-response criticism, and by relying on the differences between fantasy, the absurd, and magic realism. The short story can be analyzed based on the readers' reaction to the text. These reactions can be emotional (Mart, 2019), since readers feel in certain ways as they are reading the text. We witness the maid reacting to her mistress' behavior, and we can think that she reflects the same surprise and indignation readers experience while going through the short story. In addition, readers also try to understand the story based on their background knowledge (Mart, 2019). The background knowledge can be composed of the readers' personal life experiences, of the books they have read, of psychological theories they have come across, and others.

Fantasy (Laetz & Johnston, 2008; Mobley, 1974) shows us readers a world where what is impossible in our everyday life world is common in the created, fantastic world. We deal with world that have been completely invented or with versions of our own world which has been strongly altered. In a fantasy world, we can see how supernatural elements are accepted as part of the rules according to which the world works. Here we have in view elements such as mythical creatures and enchanted objects. There is an internal logic to a fantasy world, meaning that the magic existing in this world works according to a set of consistent rules. Examples of fantasy worlds can be those found in *Harry Potter* by Rowling and *Lord of the Rings* by Tolkien.

Magical realism (Spindler, 1993) presents us with a realistic world, in which there are some unexplainable magical elements that are, however, made to seem completely common, or ordinary. The realistic setting is anchored in the one we are used to in everyday life; for this matter, the setting may focus on political and cultural aspects of everyday life reality in our real world. In a magical realist story, we can witness magical or supernatural events happening with no explanation, comments and without anyone seeming surprised by them. The magical elements are symbolic, and they reveal deep truths. Examples of magical realist stories are the following: *Kafka on the Shore* by Murakami, *The House of the Spirits* by Allende, and *One Hundred Years of Solitude* by Garcia Marquez.

The absurd (Cornwell, 2016) relies on presenting a world where all logic breaks, while meaning no longer exists at all or is unstable. An absurd story focuses on the meaninglessness of existence and on its irrationality, on events which are not explained, for which we find no causality and coherent rules, on characters who act in strange ways or who are trapped in nonsensical systems. An absurd story exposes the illogical nature of human life, of society, and of language. In an absurd story, we cannot find a world that works, but a world that does not make any sense. *Waiting for Godot* by Beckett, *The Trial* by Kafka and *Rhinoceros* by Ionesco are examples of absurd stories and worlds.

In the short story *An Entertaining Lady* by Dazai, the maid identifies as a triggering event which leads to the chaos and dystopic-like reality her mistress' meeting Dr. Sasajima, a colleague and friend of her husband: everything changed when she "ran into her husband’s old friend Dr. Sasajima, for the first time in some ten years, and brought him to the house. That’s when our luck turned bad" (Dazai, 2025). Her husband was reported missing during the war, and since then Madam had likely felt alone. Dr Sasajima can be considered a double of her husband, since he has the same profession and age as him: "Dr. Sasajima was about the same age as the professor, forty or so, and was also a professor at the same university, although attached to the medical school [...]" (Dazai, 2025). The maid draws a clear-cut distinction between the moments before and after Dr Sasajima appeared and became a regular guest of the

house: "Before Dr. Sasajima appeared, however, Madam's socializing was more or less confined to her in-laws and her own relatives" (Dazai, 2025). The moment Madam meets Dr Sasajima leads to an intensification of the situation of her entertaining guests, which had started when she was announced that she should expect the worst when nobody knew where her husband could be and what had happened to him during the war. The maid recalls the moment after her mistress found out about the strong possibility of her husband's death: "Ever since then, Madam's fervor for entertaining guests has turned into something like a mania, and has resulted in many tragic scenes I can scarcely bear to watch" (Dazai).

While the short story appears to describe a totally dystopic world after Dr Sasajima appeared in the lives of Madam and her maid, we notice how Madam's behaviour can have a psychological explanation. Knowledgeable readers of psychology and psychoanalysis can identify in the disappearance of her husband a traumatic moment, a moment when she went through a shock that had triggered all the exaggerated behaviour towards her guests, her maid, and herself.

Readers may consider that Madam's continuing to act as a hostess for Dr Sasajima and his friends, even when they treat both her and her maid badly, and even when Madam becomes ill, together with Dr Sasajima's beginning to behave like the master of the house instead of like a guest, and like a tyrannical master for this matter, could belong to a fantasy and absurd world. It could be a fantasy world, since such behaviours on both sides of the hostess and of the guests can seem impossible or highly exaggerated in the real world. In the world of Dazai's short story, this is presented as common, at least to the extent of the perspectives of Madame and of the guests. The only person noticing the strangeness and absurdity of it all is the maid, who acts like a double of the reader in the fictional world. The world in this short story seems, at least partly, from the perspectives of Madame and of the guests, to be a total invention, or a highly altered version of our own world, which has been changed beyond recognition. At the same, we notice how the world in this short story is also an absurd one, since all logic seems to have gone, judging by the behaviours of the hostess and of her guests. The only person in this fictional world who remains reasonable is the maid. However, even the maid ends up adopting the perspective of her mistress, and admiring her for her selflessness and devotion in caring for her guests when, as Madame agrees to leave, and they have both bought tickets, meets Dr Sasajima and wishes to continue entertaining him as a guest. This means making all the preparations. The maid notices that her mistress had torn to pieces her ticket, and readers witness her agreeing with her mistress, admiring her, and tearing to pieces her own ticket in return. With this gesture and change in thinking and perspective of the maid, readers are completely thrown into an absurd world at the end of the story. The maid breaks up all logic, becoming irrational, or simply adapting herself to this world. She remains, however, devoted to her mistress. Readers can only conclude that social rules themselves are absurd, that social hierarchies make us to the most absurd things, as we can see in the case of the maid. Readers can reflect on these matters and think about how social rules referring to being a host seem completely absurd, nonsensical, and artificial. What is the purpose of caring after guests and making it all possible to feel comfortable at all costs? Why invite guests over when we do not feel comfortable with them and when the duties of a host lead to stress and not to relaxation and pleasure at all? Social rules and etiquette, as well as good manners codes can lead, based on readers' experiences, to both unpleasant and absurd situations. From this point of view, the short story tries to refer to these sets of ideas, which, after all, describe the way the real-world functions. In fact, this short story, related to these ideas about being a host and entertaining guests, can present us with a highly altered version of the real world, with its real-life situations. When we are stressed, or anxious, or completely surprised at what can happen when we or others are hosts, we can experience all of these with high emotional intensity, which can make us see the situations and the entire worlds in similar ways to which they are depicted in this

short story. We can feel that the guests have become not only accustomed to being served and entertained, but consider it their right and believe that they deserve the best services. This is expressed in the behaviour of Dr Sasajima towards Madame, together with that of his friends. In this sense, the social life and world become meaningless.

Following this train of thought, the readers may also consider that, after any war, the world can become meaningless for the characters. After witnessing the events themselves or only their consequences, the characters can be expected to experience shock and trauma, due to the radical change of the world they had known until then. Next to the loss of her husband, Madam notices how in the city of Tokyo there are no longer any familiar faces after the destructions brought by the war. People have changed. Madam's house was situated outside Tokyo and had not been damaged during the war, unlike the other houses in the city.

In this context, Madam is faced with an entirely different life context. It could be that she tries to entertain and to maintain her social role as a hostess since this is the only familiar one left to her. In this sense, we could claim that the story can also be included in the category of magical realism, since, due to the situation brought by the war, its changes, and their psychological effect, this can be considered a realistic world. However, the way in which Madam takes care of her role as a hostess, behaves towards her guests and afterwards, and the way in which the guests become the masters of the house and she accepts this can be considered the equivalents of magical elements in magical realist fiction. Yet, these behaviors can be explained by relying on psychological and psychoanalytical theories. This means that, while the short story reaches the proportions of fantasy, absurd and magical realist fiction, it does not totally include these genres, or, at least, it only includes partially elements and features from these genres. Dazai shows us readers how the inner world can completely change our everyday life, social reality and even the entire world we live in. In doing so, he illustrates for readers the inner realities of the characters. The maid remains a guiding character, who, by the end of the short story, begins to understand, sympathize and empathize with her mistress, as all along it is suggested to us readers that she had tries to help her mistress, and cared for her, as well as respected her.

As readers, we rely on the perspective of the maid, since she is the one telling the story and the one with whose perspective, we find it easy to side and agree. The maid has a very high sense of observation, as she draws for us a o psychological profile of her mistress and the way she relates to her social role of a hostess: "Madam has always seemed to enjoy taking special care of guests, serving them delicious meals and so forth, but I’m tempted to say it’s not so much that she’s fond of guests as that she’s terrified of them" (Dazai, 2025). Here, knowledgeable readers may consider the way in which Madam may be reacting based on the process of reaction formation, which is a defense mechanism.

Freud (2014) defines reaction formation in his work *Neuro-Psychoses of Defense*, as a process through which an impulse we find unacceptable due to various reasons is fought against or left aside by creating an exaggerated opposite attitude and behavior. The unacceptable impulses are sexual or aggressive impulses. The defense mechanism of reaction formation is also discussed in more detail by Freud (1905) in *Three Essays on the Theory of Sexuality*, where he explains how during childhood our character development can lead to the "formation of reactive attitudes" as a response to various issues in our psychosexual stages of development. In *Inhibitions, Symptoms and Anxiety*, Freud (1936) defines reaction formation as a major defense mechanism, where the ego replaces a wish which is unnacceptable with an atitude or behavior that is diametrically opposed. Other researchers, Perry and Cooper (1989), define reaction formation as "a psychological mechanism that mediates between an individual's wishes, needs, affects and impulses on the one hand, and both internalized prohibitions and external reality on the other." These researchers introduce the idea of mediation and the role of this mechanism to mediate between two opposite reactions. According to Busch et al (1995),

reaction formation "is of interest because of its postulated involvement in control of anxiety and other intense affect states and its role in determining behavioral patterns." Therefore, this defense mechanism serves in an attempt to keep feelings of anxiety under control, yet the effects of resorting to this defense mechanism are visible in the way we behave as we are resorting to it.

Madam, as the maid notices, is afraid of entertaining guests. Readers infer that she may be shy, much to interiorized, awkward in social situations, or feeling at a loss about what to discuss and actually how to do in such a way as to entertain them. Being a hostess means being comfortable in social situations and also enjoying yourself while being surrounded by people, next to all the observing of the protocols, conventions and rules of interaction. It could be precisely because of all the rules and the rigidity of the social interaction between guests and hostess that Madam feels ill at ease in this social role. Madam may simply be trying to act as the person she would like to be, but is not, and, since she is aware that she is not this person she pretends to be, this causes her to be anxious and very much ill at ease. She may be forcing herself to fit in a social role and have difficulties in this respect, since it does not actually suit her. Her reactions towards guests and being a hostess can be interpreted as exaggerated precisely because she is anxious over the entire situation and since she is very uncomfortable in this social role and social situation.

The social role of hostesses for women in private homes is centuries old. It is a practice and role which dates as far back as ancient Greece and Rome, or even further back, during the times when women belonging to the elite would take care of household hospitality. During the Middle Ages and Renaissance, the role of hostess was taken over by noblewomen on such occasions as banquets and diplomatic gatherings. In the 1600s and 1800s, we can find salon hostesses in Europe and especially in France, with the so-called role of the *salonnière*. Women would host literary and philosophical salons, beginning approximately in the 17th century and continuing throughout the Enlightenment period and the 19th century. These hostesses had both social and cultural influence.

Due to her social position, Madam can feel that she needs to fit in society with this social role, and tries her best, in an exaggerated manner. She receives guests but is anxious all the time during the preparations, and afterwards, she is very tired and is unable to help her maid. Her maid is a very accurate observer and can analyse the body language and the language of gestures of Madame to understand how she feels emotionally:

When I go to her room to announce a visitor, she looks as tense as a small bird about to take flight to elude a swooping eagle. She’s fixing loose locks of hair and straightening the folds of her kimono as she rises to her feet, and before I’ve even finished my announcement, she’s trotting down the corridor to the entryway to greet the visitor in a curious, high-pitched, flutelike squeal that somehow seems to both laugh and weep at the same time. Her gaze takes on an almost deranged intensity as she dashes madly back and forth between the kitchen and the living room, overturning pots, breaking dishes, and apologizing repeatedly to me, the maid. And then, once the guests have gone, she plops down on a cushion in the living room and slumps there, too exhausted to help with the cleanup, her eyes sometimes brimming with tears. (Dazai, 2025).

The maid relies on intuitive psychology and on an intuitive understanding of non-verbal communication. She notices the gestures, the tone of voice, the facial expressions, the attitude of her mistress to conclude that she is afraid of her visitors, or anxious and stressed the entire time. Readers notice from the description that Madame clearly feels uncomfortable in social situations. She may be trying to confront her fears, yet she manages to only behave in an exaggerated manner which is not beneficial for her well-being. She puts on much more effort in being a hostess than the usual amount for the preparations for such events which are done by persons who do not have such strong emotional reactions to the event.

What is more, we can notice in her exaggerated concern for her guests about whom she says that they are men with no home of their own to relax in how she may be finding compensation for the loss of her husband and loneliness, as well as how she may be projecting her own feelings on them. She may be the one wishing for privacy, peace and quiet, away from the anxieties over her social role of hostess, where she ends up no longer being in her own home and able to relax, once her guests take over her home and behave like the owners. What is more, she may feel she does not belong anywhere, and that she has no place of her own, and no home to relax in, once she has lost her husband. She feels completely out of place due to this loss as well.

What is projection? Projection designates a defense mechanism based on which the person, unconsciously, attributes her own unacceptable emotions, impulses, or personality traits to the others. As a defense mechanism, projection is an attempt to reduce anxiety by the person dealing away with and putting aside his or her own wishes and feeling which are hard to tolerate. The person manages to locate what is bad, in their opinion, in themselves, in others. Freud (2014) defines projection as a defense mechanism through which inner and unacceptable thoughts, ideas, and emotions are taken away from someone's mind and attributed elsewhere, in the external world.

Madam, as we understand based on the mechanism of projection, may wish either to feel cared for by someone else, to feel comfortable in her own home, to have a space of privacy, to be understood by the others, as well as to defy the social conventions and rules and just be herself. We are inclined to believe that there are social conventions and rules, as well as protocols, for guests just as much as there are for hosts. Madam's guests, especially after she meets Dr Sasajima, defy all social conventions and all norms of polite behavior. They are simply themselves and want to be pleased, and their needs satisfied. We can think of the guests as resorting to childhood wish fulfillment, as it is during early childhood that we want all our needs to be immediately satisfied, especially by the mother, as well as by other adult figures taking care of us. In dreams, wish fulfilment appears in children's dreams directly, e.g., a child is thirsty, so it dreams that it is drinking some water, or a child feels cold, so it dreams that it is covered in a warm and thick blanket. The dream has been defined by Freud (1900) as wish fulfilment. However, in adults' dreams wishes are mostly fulfilled by being disguised by various defense mechanisms, which need to be deciphered. There are cases when adults too resort to infantile wish fulfilment and the dream literally shows them what they need. We are inclined to pursue pleasure, which comes from the satisfaction of our needs (Ferguson, 1989). What stops us are the demands of living in civilization.

We notice how Madam is highly constrained by social rules and cannot be herself. Her adoption of the role of the hostess is an effort she does knowing that she needs to behave in a socially appropriate way. She has internalized such sets of norms based on her education, yet she feels conflicted since respecting social norms and being herself are in competition. She knows her duty is to be a lady and respect social norms, yet her feelings tell her otherwise. She cannot reconcile these opposite conflicts, so she resorts to reaction formation as an attempt to find a way towards compromise.

We notice a strong need for Madame to identify with the role of the hostess, which she considers appropriate for a lady like herself. We can consider that goes through a process of identification as well, since she absorbs and internalized qualities, features, and behaviours of another person, in this case an abstract role model having the social role of hostess. She copies the behavior not of a particular person, but of a social role as she has seen it or as she has understood it during her life in society. Knowledgeable readers can also consider the idea of identification with the aggressor, a defense mechanism defined by Anna Freud (1936), according to which someone who is frightened by an aggressor becomes, unconsciously, just like the aggressor, copying and internalizing their behavior. Since she is afraid of entertaining

guests, and of the role of the hostess, she reacts by becoming this role, by identifying with it. We understand that social norms and required social roles can place pressure on the individual, and frighten him or her.

Towards the end of the short story, we notice how the maid could be understood as copying the behavior of her mistress, of identifying with her as the image of someone representing the role of hostess, which is likely valued by the society in which they live, especially as the personality feature of selflessness is concerned, and by which the maid is impressed.

Knowledgeable readers can start making free associations starting from the details presented in the short story and what they can use from their background knowledge in order to better understand the story and its characters. Free associations (Freud, 1922) involve the patient or the person going through self-analysis to say whatever comes to their mind starting from one set of ideas, image, or person. Based on the free associations, readers can start making connections and reflecting based on the issues they feel that this short story by Dazai can raise for them. We have seen how parallels could be made with the genres of fantasy, absurd literature and magic realism. In addition, we have seen how a psychological and psychoanalytical analysis of the character called Madame could lead us to well-known concepts developed by Freud, by his daughter Anna and by further researchers of the field. Another aspect based on which readers can start their process of free associations is the one related with other figures from literary works which can come to their mind by analogy with the character Madam, and her clinging to the social role of hostess, as well as with her efforts to fit in this role. Readers can make free associations or resort to intertextuality (Allen, 2013) with characters such as Mrs Dalloway from the novel with the same title by Virginia Woolf (2021), who is called by Peter Walsh "the perfect hostess," anticipating accurately her future social role. However, readers may recall how the social role of the hostess was taken over and internalized, as well as practiced, with honesty by Clarissa, since she felt well at ease in this role. Readers may also think about the character of butler Stevens in the novel *The Remains of the Day* by Kazuo Ishiguro and the way his personal identity overlaps with his profession as a butler. The profession of butler can also be considered a social role. Stevens is absorbed by the loyalty to his profession, and to his master, which defines his identity. While we notice that there is a complete inner overlapping of the personal values and personality of Mrs Dalloway and of butler Stevens with their social roles and, in the latter case, profession as well, we notice an internal tension and conflict between the self and the social role of hostess in the case of Madam. Hospitality is the main feature of all the roles of the mentioned characters, which they take over.

The character Madam shows us how we may feel ill at ease with the assigned social roles and attitudes we are expected to take, together with the way these inner tensions can affect our sense of identity and relationships with the others. Why do we feel the need to adopt social roles as part of our personal identity? This can be done in an attempt regarding our wish to make sense of the world and of our role and purpose in it. In addition, we can consider how our personality develops, our psyche, as well as our character, according to Adler (2013). We struggle to achieve a sense of significance, based on social interest and lifestyle, since we feel the need to belong somewhere. This is visible in the attitude of Madam as well.

## 3. Results

The short story by Dazai presents us readers with a gradual change from realism to a dystopic, absurd, fantasy world. Dr Sasajima functions as a trigger marking the change between worlds and perceptions. The maid is a rational anchor, while, in the end, she also becomes assimilated into the absurd, dystopic world. The behavior of the character called Madam can be understood as a struggle between social roles, our need to conform to them, and our own feelings, and the tension we can feel, visible through defense mechanisms. Based on reaction

formation, Madam behaves as a good hostess due to her exaggerated anxiety about this role. She also projects her loneliness and need to belong somewhere on her guests. She also internalizes the model of the hostess as a social role through identification, and further on the maid also identifies with her mistress' self-sacrifice, which is party of this role. The absurd, dystopic world is explained through the psychological reactions. We notice how social expectations lead to internal conflict and emotional distress, while traumas as a result of the war and personal loss lead to a dystopic perception of reality. In the end, we notice how the absurd triumphs over reason, since emotional reactions and impressions are very powerful.

## 4. Discussion and Conclusions

The short story *An Entertaining Lady* by Dazai presents us with the internal conflicts of Madam, with her own feelings and with the social role of hostess she has to tae over, on the one hand, and with the differences between a realistic and a fantasy, absurd, magic realist, or dystopic world, on the other. There is a clear correspondence between internal states and the perception of the external reality. Madam is faced with a conflict between the way she feels that she is naturally inclined to be like and to behave and the rigidity of social roles and norms.

Throughout this short stories, readers witness how internal, psychological states can reshape external reality. This is why the short story by Dazai includes elements and featues from realistic fiction, fantasy, magic realism, and absurd literature.

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# REACTIONS TO SUCCESS IN THE SHORT STORY CHIYOJO BY OSAMU DAZAI

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***Abstract:*** *This paper analyses the way a young Japanese girl in the short story Chiyojo by Osamu Dazai feels about the success of one of her compositions sent to a magazine by her uncle when she was twelve years old. The piece had a huge success, with a famous writer praising it. The girl felt uncomfortable about all the attention she was receiving, including about the attention given to the literary piece by their teacher at school, who writes it down on the blackboard and comments on the perfection of its writing style in front of the entire class. At the present moment, the young girl is nineteen years old, and she reflects back on how her life changed after having this literary success in a bad way. Knowledgeable readers, based on reader response criticism, may use their background knowledge to interpret this way of thinking as self-sabotage. She cannot enjoy her success, and behaves in ways which are harmful to her. We notice that it is her uncle and then her parents the ones putting on pressure on her, so that she may fulfill their own dreams of success. Indeed, she mentions that she would from the moment of her success be pressured to write better and then she may not rise up to their expectations. Later on, however, she regrets behaving like this, as she starts wishing to regain her gift as a writer, struggles hard, but can no longer seem to manage to write well. Her parents get over this dream, while she regrets not having worked hard enough to achieve fame as a writer. Self-sabotage is a term from psychoanalysis, yet it is now also found in popular psychology and coaching, making it quite well-known to the general public.*

***Keywords:*** *psychological pressure, self-sabotage, reader-response criticism.*

## 1. Introduction

The short story *Chiyojo* by Japanese author Osamu Dazai allows us readers to witness the story of a young girl who feels uncomfortable when she is praised for a composition sent to a magazine by her uncle when she is twelve years old. She is highly praised for her gift at writing by a famous author, and then at school, by one of her teachers, who goes as far as to copy her composition on the blackboard and to praise everything about her writing style. The girl believes that she would feel pressured to write a literary piece much better than the first one that had been praised, and she feels she would not rise up to the expectations of the others.

We readers cannot help notice how the adults are the ones pushing her to continue, and especially to show up her literary talent. The girl wishes to retreat and to become invisible, and she does not appreciate her uncle's idea. At first, the uncle is the one highly enthusiastic about her talent, then her parents begin to wish that their daughter would be a talented and famous author. The girl opposes to their efforts to make her into a famous author, and wishes she had not all that attention and pressure over her. We see how parents and other adults, such as her uncle, seem to wish to live and to fulfill their own dreams through her. Later on, she wishes she would have listened to her uncle, teachers, parents, and other adult figures and tries to practice writing, by taking advantage of her gift. She begins to wish she had practiced her gift and had become a famous author after her parents learn about a young girl called Chiyojo who had taken full advantage of her gift as a writer. The parents begin daydreaming and saying that their own daughter could have done this as well. She accepts the help of her uncle and tries her best to write well. However, it seems as if her gift for writing had vanished if it had ever actually been there at all. The girl suspects that her uncle had made the famous writer make for her a

favorable review, and that he had not written the review out of his own free will. This makes her feel discouraged, since everything seems to have been arranged by her uncle, in his wish to make her become famous and fulfill his own wishes through her.

Readers may seem surprised when they are faced with reactions of rejection of her own possibility for success by the girl in this short story. The girl mentions how, after she is pressured by her uncle and submits another story she wrote to a magazine, and this second one is successful just as the first one has been, "that's when all my troubles began" (Dazai, 2025). She notices a clear difference between the time before her success due to her writings and the time afterwards, when everything changed for the worst:

*By no means do I dislike my family, but I'm so lonely. Things were better before. They really were. Mother and Father both spoiled me rotten, and I was always joking and making everyone laugh. I was an excellent older sister too, very kind to my brother. But soon after my composition was featured in the Blue Bird, having won me another prize, I transformed into a truly cowardly, hateful creature. I even began talking back to my mother and arguing with her. (Dazai, 2025)*

All the changes readers see are related to the way in which the girl starts feeling about herself and reacting towards the others. Readers will be tempted to look for explanations as to why she would react in this way. She does give reasons such as: out of too much pressure and fear of not being able to rise to the others' expectations that she will write a better and better piece in the future. She seems uncomfortable with all the attention focused on her, which comes with plenty of expectations and pressure to achieve.

Normally, we would expect the young girl to feel happy and proud of herself about her achievement, which does not happen in this short story. On the contrary, the young girl seems to wish for all the attention and all the success to have never happened. She seems disturbed, bothered, and anxious about her success, just as she seems pressured in view of further achievements with respect to the future. The ideas of being pressured to achieve and of her feeling that she is fulfilling the dreams of the others, of the adults around her may lead to readers' understanding as to why she does not feel enthusiastic about her success. However, there could be deeper reasons for her rejection of the success she has with her composition.

## 2. Materials and Methods

We can consider an analysis of this short story by Dazai based on reader-response criticism as a main approach, based on how readers come into contact with this text. Readers have both an emotional reaction to the text and a reaction regarding their process of understanding the text by relying on their background knowledge (Mart, 2019). Readers may react surprised to such a text or, if they may have experienced something similar in their own lives, they may react with understanding, based on their personal life experiences. They may also be tempted to resort to various theories in psychoanalysis, psychology, and, especially popular psychology and coaching regarding self-sabotage, which seems to be at work in this short story with respect to how the young girl describes her feelings related to her experience. At the present moment, as she narrates her story, the girl who had experienced the literary success at twelve years old, when, without her knowledge, her uncle had sent one of her compositions to a literary magazine, and believes that the moment when she was so successful meant to her. She claims that it was at that very moment that her life had changed for the worst. Clearly, readers can find this statement unexpected and inappropriate, as well as highly surprising. They are going to try, throughout what follows from this short story, to make sense of the girl's feelings and to try to understand her perspective. Clearly, we expect when someone is successful to be happy about it and to think that their lives had changed, at that moment, for the best. The entire story, told from the perspective of the young girl, seems to baffle and to contradict the readers' expectations and hypotheses.

Readers may recall how much pressure can be placed on someone who has his or her talent discovered to achieve and to perform based on high stakes. At the same time, this can be dismissed as a minor issue, compared to all of the advantages it brings. We may expect the girl to feel conflicted and in tension between wishing to be successful and wishing to be left alone, without any pressures to achieved placed on her. To some extent, we may claim that we are witnessing this state of affairs, after all. However, her rejection is clearly stronger than the undecided position or the happiness about her discovery. We need to go to a deeper level of the psyche which can only be ensured by psychoanalysis.

Knowledgeable readers will be thinking to start analysing the issues faced by the young girl in the short story by Dazai through the concept of self-sabotage, which is not explicitly present in the psychoanalysis developed by Freud, its founding father. However, there are other terms and theories which suggest this concept which is now around due to popular psychology and coaching, and which we can recognize as starting off from psychoanalysis and from Freud's ideas in particular.

The idea of self-sabotage can be suggested by the theory of repetition compulsion, which is present in Freud's work *Beyond the Pleasure Principle* (2003). Freud (2003) has noticed how people may repeat some painful or destructive behaviors, which is a fact that goes against their unconscious wishes for pleasure. As people repeat harmful patterns, such as procrastination, this leads to undermining unintentionally an individual's own goals. As an example, someone may constantly choose partners – unconsciously and unintentionally – who treat them in a bad way, or they may fail their tests suggesting ways that can repeated traumas which have been established earlier in their lives.

In the same work, *Beyond the Pleasure Principle*, Freud (2003) refers to the death drive, or Thanatos, according to which tall human beings have such an unconscious drive, leading them to destruction, through aggressive instincts, or to returning to an inorganic state. Self-destructive tendencies, which can be visible at a mental level, in our process of thinking, or at a behavioral level, through behaviors that can harm us, can be understood as expressing the death drive. Sabotaging or undermining someone's own success can be included within this concept.

In *The Ego and the Id*, Freud (1989) brings to our attention the idea of how conflicts between the instances of the id (the siege of our wishes and various other unconscious materials), the ego (our conscious part, which mediates between id and superego), and superego (or moral instance, which can be very harsh on the ego, making it feel very guilty, for example) can lead to irrational or harmful behaviors. The supergo, since it has harsh internal demands, leading to guilt and fear of failure, can further on have consequences such as the ego unconsciously sabotaging our actions and threatening our self image or violating internalized norms. The internal conflicts between ego, id, and superego can, therefore, lead, indirectly, to self undermining.

Another concept related to self-sabotage can be masochism, a concept developed and mentioned by Freud (2002) in his work *Psychology of the Unconscious*. According to masochism, some people may find unconscious satisfaction of pleasure from suffering, and failure can be included in the category of suffering. Behaviors which undermine our own success can be understood as a form of psychological masochism, since they fulfill our unconscious needs for punishment and suffering.

Readers can start making suppositions about the girl in the short story by Dazai based on the previously mentioned concepts developed by Freud, which relate to the idea of self-sabotage, and which can explain her ways of thinking and behaving. In this way, her ways of thinking and behaving begin to make sense.

Popular psychology articles such as the one by Gupta (2021), titled *The Psychology of Self-Sabotage*, define self-sabotage as "a curious and frustrating phenomenon that often leaves us

wondering why we derail our own progress. Despite our best intentions and clear goals, we sometimes find ourselves making decisions that work against what we truly want." While psychology can only notice the surface level, or the resulting behavior, psychoanalysis can explain it in depth, as we have seen with the explanations given by related concepts and theories developed by Freud. The popular psychology article by Gupta (2021) sends us to the psychoanalysis of Carl Jung (2023) and the archetype of the shadow, whose integration can lead to the result of reducing self-sabotage. The shadow refers to those aspects we do not know about ourselves, as well as to those aspects about ourselves which we choose to ignore, since we view them as negative. By integrating the shadow, "align our conscious goals with the deeper needs of our psyche" (Gupta, 2021).

Gupta (2021) is a modern understanding of self-sabotage, which presents it as a psychological phenomenon which has as root causes feelings such as fear and low self-esteem, together with internalized and limiting beliefs, together with what we can call inner critics and which operate on an unconscious level.

Indeed, we can identify in the character of the young girl in the short story analyzed in this paper such features. We can look at the way the young girl reflects on herself just in the beginning of the short story to confirm that her personality, thinking and attitude towards herself can be included in the category of self-sabotage and feelings and beliefs which are associated with it:

*Let's face it, women are no good. Or is it just me? I can't speak for all women, but it's beyond doubt that I, for one, am no good. And yet, even as I say this, an obstinate sort of self-belief, deeply rooted in some dark, hidden corner of my heart, insists that at least there's one good thing about me… And that only leaves me all the more confused about myself, trapped in this oppressive, intolerable state of mind. It's like having my head stuck in a rusty old cast-iron pot. I'm a stupid person. Genuinely stupid. And in the new year I'll be nineteen. I'm no longer a child. (Dazai, 2025)*

We can identify in the beginning paragraph how the young girl has low self-esteem, low self-confidence, and how she thinks of herself in not so good terms, considering herself stupid and "no good" (Dazai, 2025). She attributes all of these to herself being a woman, among other arguments showing her low self-worth, which is in fact created by her own mind.

Readers also notice a strong discrepancy between how the others view her first achievement, that of writing a very good piece of literature, through the composition which was appreciated by her uncle and sent by him to a literary magazine, then by a renowned writer, and then by her teacher at school, and the way she feels about her composition at present and also about the way she had felt about it back then, when it was so highly praised by everyone. While the perspectives of everyone else are underlining her talent and her self-worth, she thinks of herself from an entirely opposite perspective. The strong difference between these two opposite points of view about the girl can make readers confused and make them think that she has low self-esteem and that she is not right at all about herself. They may consider that she does not trust herself and that she is afraid of failure, as well as of the much too strong pressure to succeed placed on her by her uncle, parents, as well as by the expectations created by her success for anyone else, who would judge her later writings by comparison with her first one and expect her to create a much better piece, which would apply to all the rest of her future writings. The though of such expectations can feel overwhelming for her. Readers may also infer that another consequence from all this praising her for her success can be that of her peers envying and rejecting her for her success. This is because we witness how the girl becomes more and more lonely and isolated, and how she also feels more and more misunderstood by the others who pressure her towards success.

We can thus identify something more next to her attitude of self-sabotage, which is a feeling of anxiety and pressure to achieve, which is triggered by all the expectations of her uncle,

parents, and teachers. We can see how all the adults around her feel very happy and hopeful about what the girl could achieve in the future. Readers are familiar with such a phenomenon, while, at the same time, they can also consider the idea that the adults may be projecting (Freud, 2014) their own wishes on the girl. During their early youth, and even later on, they may have had high dreams of becoming someone well-known and appreciated for their special talents. Currently, they are attributing their wishes to the girl, believing that such achievements would be what she wants as well and what would make her happy. The adults see in the girl themselves and their own wishes, forgetting that she may wish for something else, and that she may be thinking about matters and viewing matters from an entirely different perspective. Readers notice how the girl, through her attitude and behavior, may simply wish to make the others see matters from her own perspective and to allow her the freedom to honestly express how she feels, and for them to find her feelings and perspective valid enough so as to take her seriously. They may be interpreting her behavior and attitude as lack of confidence in herself, which can lead her to abandon what they believe is her dream, since it is theirs. They cannot separate themselves and their wishes, and also their way of thinking, from those of the girl. We see how, later on in the story, after refusing for a long time to work on her writing skills and improve them, since any talent also needs practice, the girl begins to wish herself to be appreciated and to be good at writing. However, her attempts afterwards begin to fail, and her parents move on from this dream of seeing their daughter become a famous writer. However, now she would wish to have their support and for her to be praised, yet it seems it is too late. We can identify here a gap between the wishes of the uncle, parents, and those of the girl. This could also be caused by a conflict between generations, as we are familiar with how values and perspectives on life, as well as principles and beliefs can differ from one generation to another. Children, during their teenage years, wish to be independent from their parents, and this wish translates as being different with respect to values and beliefs, as they start having their own values and beliefs and to stand up for their own opinions. We can identify this tendency when the girl mentions that she has started arguing with her mother after her second piece of writing had been positively received by critics.

At the same time, the idea of self-sabotage can be considered in this case, since due to her attitude she makes herself disagreeable to the others. She may feel bad about her success, unworthy, and by behaving like this she unconsciously makes sure that the others would blame her and look down on her.

Knowledgeable readers may identify another issue with respect to the character of the girl in the short story by Dazai, namely that of her casting herself in the role of an impostor:

*The famous author Iwami-sensei, who was one of the judges, published in the same issue a commentary on "Kasuga-cho" that was two or three times the length of the story itself. It made me so sad when I read it. I felt as if I'd somehow deceived this great man, who was clearly a modest person with a heart much purer and more beautiful than mine. (Dazai, 2025)*

These thoughts come to the girl after she mentions how her behavior towards her family had changed after her literary success. Knowledgeable readers may identify here a reference to what is known as the impostor syndrome (Hawley, 2019), a term we are drawn attention to by popular psychology self-help books and by coaching sessions. Coaching sessions may tell us that we do not feel confident enough in our profession, as we compare ourselves with colleagues about whom we have the impression that they are much better than us, and that we are impostors for finding ourselves in the same working environment as them. We feel we do not rise up to the standards and levels of the others in our profession in general and specifically at our workplace. These insecurities may come from us being new at a workplace whose rules we do not know entirely, and since we may need some time to adapt. What is striking about those having the impostor syndrome is that they are highly qualified persons. We notice similarities with the girl's way of thinking. She may not feel up to the level of other writers,

and especially to those writers with experience. Readers may conclude that she is not prepared, emotionally, for the sudden success and for the sudden realization that she has that much talent at writing. She continues to be self-critical as she looks on her works from when she was twelve years old now that she is nineteen years old.

Readers may also feel conflicted as they know that there is a strong difference between twelve and nineteen years old, as this is a period of very much and fast physical and psychological development. Meanwhile, since literary critics and teachers have been appreciating her and praising her for her talent, readers may be inclined to believe that she did have a gift for writing. In addition, since she has been critical with herself in the last twelve years old, and has continued at nineteen years old, they may dismiss the girl's attitude as self-sabotage and as impostor syndrome, while also feeling pity for her since she has felt so lonely and misunderstood.

Readers can only make hypotheses and try to think for themselves in order to understand what is going on with the girl.

## 3. Results

The analysis of the short story *Chiyojo* by Dazai has shown us how much we rely on psychology and psychoanalysis in order to understand the character of the young girl who is also the narrator. Literary works intersect with a wide range of social and psychological aspects we can find in real life. We also judge a literary work based on the concepts we have around at a certain time and which preoccupy our society in general, as we have seen in the case of the concepts of self-sabotage and impostor syndrome.

## 4. Discussion and Conclusions

Knowing the truth about the young girl in this short story is not actually possible. Going to a deep level based on psychoanalysis would require some psychoanalytic sessions, and we do not have enough data only from this short story. However, we rely on the notions of self-sabotage and about how it is suggested in the works of Freud, and what his concepts and theories may imply for the girl. What we have is the visible behavior, attitude, and way of thinking of the girl, and we make connections with explanations for them from the domains of psychoanalysis, psychology and coaching. These hypotheses may be true based on general lines, yet we need to consider them in relation to the particular case of the girl. Each individual is different, and psychoanalysis teaches us that we cannot apply solutions and theories to every person based on the same pattern. We can only rely on known common tendencies and on readers' way of relating emotionally to the character of the girl.

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# THE MYTH OF RETURN AND THE DILEMMA OF SELF-SALVATION. REPRESENTATIONS IN ION AGÂRBICEANU'S WORK

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***Abstract:*** *This paper explores how Ion Agârbiceanu integrates the myth of return and the dilemma of self-salvation into the symbolic and spiritual structure of his literary work. Rooted in nostalgia for childhood and the longing for origins, Agârbiceanu's prose conveys a mythic-religious vision of existence in which the past becomes a sacred space for rediscovering one's true self. The return to childhood to the realm of purity and light acquires a soteriological meaning, reflecting the human desire to regain spiritual wholeness. At the same time, the author delves into the ambiguity between the real and the mythical, between divine illumination and demonic temptation, transforming everyday experience into a metaphysical quest for the absolute. The study highlights, through recurrent motifs and symbolic structures, the complexity of a literary universe situated at the crossroads of realism, the fantastic, and spirituality.*

***Keywords:*** *Anamnesis, Mythical consciousness, Memory and identity, Symbolism, Romanian literature*

In a literary context dominated by the discourse surrounding the *Generation 2000* writers, who seek to transform the way literature is perceived and received, any attempt to re-evaluate an author considered outdated — and labelled by the criticism of his time as didactic, moralizing, provincial, or lacking artistic refinement, "appealing only to those who mistake the ethical for the aesthetic"[1] — becomes an act of courage and an audacious gesture of interpretation. To speak today about Ion Agârbiceanu while avoiding repetition and predictability means embarking on a careful search for that symbolic guiding thread capable of revealing new perspectives of analysis and understanding of his work.

With perhaps a degree of prudence, but also with a natural respect for the author, we intend to delve into the universe of Ion Agârbiceanu's prose, exploring his representative short stories and novels, and, following Mircea Eliade's example, to adopt an attitude "against the current."[2] Our goal is to provide an analysis and interpretation of Agârbiceanu's work from a perspective less explored by literary criticism — namely, that of its mythical, folkloric, symbolic, and archetypal foundations.

This endeavour undoubtedly requires a certain boldness, since Agârbiceanu, the writer from Cenade, is primarily known for his realist spirit, his attention to concrete detail, and his meticulous representation of the particularities of everyday life. These characteristics have already been noted and emphasized by major critics such as Mircea Zaciu, Mircea Popa, Cornel Regman, Ion Vlad, and Dumitru Micu.

Nevertheless, the intention of this article is to move beyond the immediate plane of realism and to identify those deeper areas (sometimes unconscious) where a latent mythical and symbolic dimension manifest itself. As a priest, Agârbiceanu was careful to avoid any form of superstition and remained reserved toward the temptation of probing too deeply into the mysteries of the human soul, an attitude that reflects his desire to maintain a balance between faith and the exploration of mystery.

[1] Ion Ghinoiu, 2004, p. 17.
[2] Mircea Eliade, 1977, p. 48.

Even so, one can detect in his writings a constant, though discreet, inclination toward investigating a mysterious universe with mythic undertones — a tendency seemingly rooted in a maternal sensibility, receptive to the secret and the transcendent. This openness subtly brings him closer to the realm of the fantastic. In *Pagini alese*, the author expresses his interest in popular culture, in archaic rituals and beliefs, describing them as "repositories of authentic human values."[3] The symbolic-mythical perspective is reflected, in fact, in many of the texts discussed and analyzed in the present study.

The paradox of Ion Agârbiceanu's work lies in his ability to actualize the past within the present through its continual evocation. The past is perceived by the author in a manner reminiscent of Eminescu's vision — pure, vivid, authentic, and imbued with meaning — in contrast to the present, which he regards as a degraded time, devoid of spiritual depth. In nearly all of his major writings, one observes a persistent association between the temporal planes of past and present, a tension between two existential dimensions.

For Agârbiceanu, the (re)living of the past does not represent mere nostalgia but rather an attempt to escape a time of anxiety, disorder, and moral decay. Critic Mircea Zaciu rightly observed that, for the Transylvanian writer, the present is merely an imperfect, degraded copy of a lost original — the past[4]. In *Amintirile*, current experiences are always linked to similar situations from childhood, and the present becomes merely a pretext for the reactivation and reconstruction of an authentic memory. The image of the past, purer and more alive, overlaps with the present, symbolically erasing it.

Having reached maturity and faced with multiple existential crises, Agârbiceanu experiences the nostalgia of childhood and the yearning to return to his spiritual origins. This return allows him to free himself from the constraints of everyday life and to contemplate existence from a moral and metaphysical perspective. The mill that appears in his writings becomes a metaphor for human destiny, for suffering and trial, but also an image of the cyclical rhythm of existence. In contrast with profane time, the time of childhood and memory acquires a sacred value, symbolizing the author's longing to return "to the past, to old man Ilie's mill." For Agârbiceanu, the world of objects and natural phenomena — the field, the church, the snow, the sound of bells — becomes a bridge to the past.

The past and the present coexist on an intermediate, mysterious plane, where time is suspended and experiences acquire a mythical dimension. The flashback, triggered by a memory or a sensation, is equivalent to a rediscovery of one's own being and may become the impulse for new creation.

The writer lives within a double register: that of present reality and that of the "time of memory." Like Proust, Agârbiceanu captures the moments when the past resurfaces through the senses — a scent, an image, a sensation — but only for a brief instant, like a lightning flash of memory. For him, childhood becomes the centre of a lost world, and the desire to re-create it through writing is equivalent to an attempt to recover a vanished paradise.

Thus, the past acquires the status of sacred time, situated "outside time," a spiritual space in which the author rediscovers inner harmony. In *Amintirile* (The Memories), Agârbiceanu expresses his conviction that only through memory can one reach that "primordial time" of which Mircea Eliade speaks — a mythical, eternal time in opposition to profane temporality. Writing therefore becomes an act of transcendence, a means of escaping "the terror of duration,"[5] and an attempt to live within a sacred dimension purified of human limitation[6].

[3] Ion Agârbiceanu, 1956, p. 3.
[4] Mircea Zaciu, 1972, p. 9.
[5] Mircea Eliade, 1999, p. 51.
[6] *Ibidem.*

Memory, therefore, sanctifies the writer's being. Even the simplest images — the rain, a song, the silence of the night — acquire a spiritual significance, reactivating archaic emotions and childhood sensations.

For Agârbiceanu, time seems suspended; the writer refuses to live fully in the present so as not to desecrate its sacredness. Hence, the return to the past becomes not merely a nostalgic gesture, but a genuine form of spiritual regeneration. Childhood is transformed into a myth of origin, a symbol of purity and existential plenitude. For the writer, the past is sacred time — a time beyond time — where all the beautiful things he once lived continue to exist. As he himself notes in *Amintirile*, this is a mystery accessible only through remembrance. Through recollection, Agârbiceanu, as Eliade would say, seeks to return to the original time, "regaining the possibility of definitively transcending time and living in eternity."[7] In other words, the author wishes to escape the terror of the present — of duration — which "continuously aggravates the cosmic condition and, implicitly, the human condition,"[8] in order to dwell within a mythic, sacralised temporality, the time of origins. It can thus be said that, for Agârbiceanu, memory is the very element that sanctifies his writerly being. Even raindrops retrace a mnemonic path back to his childhood, as revealed in the passage: "In the darkness of the rainy night, and if you close your eyes for a while, you have the feeling that you are somewhere far away, at the gates of the world. And that there exists nothing but the harmony that rises within your being and fills it — the song that weaves sleep, descending and resounding as if from infinity."[9]

It seems like a tableau in which time has stopped — a time the writer avoids living in the present so as not to desecrate it. For him, the past must remain a sacred return to a mythical time. He turns the return to the past into a mythological leitmotif, exalting childhood in all its existential dimensions.

Nothing illustrates Agârbiceanu's return to the time of childhood more clearly than the naive exclamation in his sketch The Wagtail, included in *Amintirile*: "Dear little bird, whistle!"[10]

We seem to witness a child communicating all his joy to a tiny bird. Agârbiceanu's childhood functions as a perpetuum mobile that resurfaces with ever-greater intensity throughout his life. It is no accident that he feels invaded by the memories of childhood — experiencing their intensity sometimes to the point of ecstasy. In the same fragment, he describes this feeling himself: "The joy of childhood fills my chest, and I tremble beneath all the wrinkles of old age."[11]

Even his patriotic emotions are linked to the time of childhood. He cannot understand the history of his people in its full depth without appealing to those formative years. Childhood connects him to his ancestors and, by extension, to his own life — an *axis mundi* in Eliade's sense[12]. He explicitly confesses this when recalling his forefathers' stories: "To record them fully, I must sink back into the years of childhood. To return, from time to time, beside this ancient hearth of the ancestors."[13] The writer's self can be recovered only through childhood. Whenever he wishes to remember who he is, he returns to the past, to those early years: "Something always pulls me back to the parental hearth, to myself,"[14] or "I dreamed and swayed to its rhythm — the rhythm of childhood. I felt closer to myself, stronger, more at peace, the nearer I came to home and to the resurrection within me of the child from

[7] *Ibidem*, p. 53.
[8] Mircea Zaciu, 1972, pp. 13-14
[9] Ion Agârbiceanu, 1956, p. 3.
[10] Ion Agârbiceanu, 1998, p. 17.
[11] *Ibidem*, p. 19.
[12] Mircea Eliade, 1999, p. 85
[13] Ion Agârbiceanu, 1998, p. 19.
[14] *Ibidem*, p. 23.

Christmas."[15] Self-recovery thus becomes a form of spiritual renewal, and for this renewal, one must undertake the ritual journey back to the origin: to childhood.

As we have already seen, Agârbiceanu conceives of spiritual purification through a return to childhood. Another force, however, intervenes in the rhythm of this spiritualization. In accordance with biblical precepts, the period of childhood seems to acquire for him the paradisiacal state necessary for the soul's return to its original purity: "I immerse myself and dissolve into the new creation of the world, as in the time of childhood."[16]

No more felicitous approach to the time of childhood could have been imagined. The phrase "a new creation of the world" evokes, as Mircea Eliade notes in *The Myth of the Eternal Return*, the myth of an original, pure, and meaningful time. Through the act of re-creation, that sacred time — that absolute beginning[17] — is reactivated. For Agârbiceanu, the "new creation of the world," and therefore purification, meaning, and depth of life, all signify a return to childhood, to innocence, to plenary existence.

Even the smallest gestures, the most insignificant details of nature, awaken in the writer the reverie of childhood. A weed, a leaf, a breeze, a scent — all unearth within him the most pious thoughts of his early years. It is a confessed love, a duty toward his own self, which he feels compelled to reveal to all who share his sensibility through his books: "The scent of newly dried hay reaches me now and then on the wind's gentle waves — the fragrance of childhood."[18] Or "I carried in my soul the aroma of field flowers and of the earth's children."[19] Or "In the forest it smelled of fresh wax and incense, and each young leaf of the trees had its own fragrance. I could tell, by scent, the oak from the beech, the maple from the hornbeam."[20] At times, nature itself becomes a vast tableau through which the author contemplates his childhood feelings. He analyses it solemnly, with deep reverence, for it gives meaning to his life. Childhood surpasses the senses; it is not merely a matter of sight, sound, smell, or touch — it is the awakened memory of other times: "I knew well, from the years of childhood, those harsh, strong perfumes, and perhaps I sensed them more with awakened memory than through present perception,"[21] or "in the garden, all the trees swayed their branches in the southern wind. They sang in many voices so familiar to me. Into my soul they poured, along with the scent of fresh grass, a murmur of youth and innocence. This fragrance could come only from childhood."[22]

Through his memories, we may assert that Agârbiceanu in fact recreates the mythical world of childhood in which he feels he lives organically, beyond the sensations and fragrances that permeate his being. He retrieves that absolute beginning of his own existence, establishing, through it, possible secret bonds with his departed loved ones and with divinity itself: "on this night full of tenderness, my mother's song, from my childhood, seems to me just as warm and alive as it did then"[23] or "that silver thread from childhood lingers in the soul beyond any scent. It is like a link with the supernatural world. It has lost nothing of its original clarity."[24]

Through this return to childhood—this nostalgia for that former time, the writer perceives a redemption of his own being, of his very self. In fact, throughout the excerpts that compose Agârbiceanu's *Memories*, there resounds, like an underground spring, the longing for childhood, for that time when flowers had a scent, when snow carried fragrance, and when the garden trees sang symphonies "through the cradle of their dark branches swayed by the

[15] *Ibidem*, p. 25.
[16] *Ibidem*, p. 32.
[17] Mircea Eliade, 1999, p. 86.
[18] Ion Agârbiceanu, 1998, p. 39.
[19] *Ibidem*, p. 40
[20] *Ibidem*, p. 41.
[21] *Ibidem*, p. 42.
[22] *Ibidem*, p. 44.
[23] *Ibidem*, p. 45.
[24] *Ibidem*.

southern wind."[25] The only salvation of the self is envisaged in the remembrance of childhood, if not in the impossibility of reliving it, and thus he consoles himself with the mnemonic present, because "in the stillness of night, the forces of nature went about their work undisturbed, as if no man lived in the world. It suddenly came to me that so it will be also at the end of the world, when it shall come to pass,"[26] and he concludes with consolation: "in the darkness where the wind sings and the drops from the eaves fall, the new life of spring was being shaped."[27] For Agârbiceanu, spring is the season of childhood and of hope. He hopes—and precisely for this reason nature itself participates in the salvation of his being.

We may conclude by referring again to Eliade's theory, according to which, in order to recover the past—in this case, childhood—it is necessary to return backward to the "beginning of the world."[28] Agârbiceanu chooses the possibility of returning through memory, by recalling with precision what once took place. The author frees himself from the accusations of profane time through anamnesis, by re-evoking the events of which he had once been a witness. Eliade writes that when one can recall with precision what truly happened then, one gains a soteriological power, a means of feeling sovereign over one's own destiny. Through the recurrence of childhood, through the reiteration of those moments, we can affirm that Agârbiceanu comes to master the other face of Janus, symbolically marking new beginnings.

However great Priest Ion Agârbiceanu's thirst for reality may have been, one can clearly observe in his representative works a consistent tendency toward the miraculous, the fantastic, and the mythical. This attitude betrays a writer fascinated both by the beliefs and superstitions of the Țara Moților region and by unusual characters bordering on the absurd and the demonic. The sliding from often banal, insignificant facts toward fiction and abnormality lends an original note to Agârbiceanu's myth-tinged prose. Mircea Zaciu, in his monograph dedicated to the writer from Cenade, remarks on the author's ability "to emphasize the plane of reality,"[29] after which "he advances, in turn, together with his heroes, into the zone of magical and prelogical interpretations, delighting in losing himself in fiction."[30] The critic points out that, through this approach, the author of *The Archangels* introduces the suspense characteristic of modern narration.

A dark and tormented character whose consciousness, deformed by passions and inner crises, creates around him a mythical aura is *The Gendarme* (the novella bearing this title first appeared in 1928, and was republished by the author in 1961 in an expanded version). Here, the author sets out to probe the shadowy depths of the human soul and succeeds fully, since the gendarme is considered by critics "one of the most superbly crafted characters."[31] If until then the author had been concerned mainly with legendary epic, in this novella he approaches the sociogony of myth, as the intruder acquires "an occult relief, a halo of satanic frenzy."[32]

With the tact and subtlety that foreshadow his demonic nature, the gendarme employs various tricks to insinuate himself among the villagers: he does peasant clothes and proves to be a good and diligent farmer. Nevertheless, to the locals he remains an enigma. In contrast to his appearance as "rosy-cheeked like no other in the village," his strange pallor, his mouth "sealed as in a suggestion of foreignness," and his shadow "a heavy black question mark," inspire suspicion and fear, the villagers being convinced that he bears some burden on his conscience: "Who knows, good people, what weighs on his soul! How many gendarmes have not shot men? Perhaps he too has a death on his conscience. Don't you see how dark he is, as

[25] *Ibidem*, p. 46.
[26] *Ibidem*, p. 49.
[27] *Ibidem.*
[28] Mircea Eliade, 1999, p. 92.
[29] Mircea Zaciu, 1972, p. 56.
[30] *Ibidem.*
[31] *Ibidem*, p. 62.
[32] *Ibidem*, p. 63.

if it rains and snows upon him always? Or maybe the great money he's earned, who knows how, lies heavy on his heart...".[33] Representatives of the archaic world, the villagers can unmask the demonic nature of the intruder initially dressed in urban clothes. The collective voice of the village (a true sui generis ancient chorus) acts like the primitives of the Amazon jungle for whom the Westerner appears as a kind of demon, however ingenious he may be. Despite his clever urban tricks, once the gendarme arrives in this foreign space he is perceived by the locals as a potential bearer of evil, capable of destroying both the world he has entered and himself.

The insertion of the mythical unfolds gradually, the author demonstrating real talent in first capturing the aura of the unhappy and enigmatic stranger—arrived as if against fate in that place and viewed with suspicion by the villagers—then in depicting the fear and stages of a deep spiritual drama anticipating his fall. Mircea Popa sees in this character a bearer of a curse, a broken demon, a tormented being capable of insidiously infiltrating the minds and souls of the weak[34].

Traversing several representative works of a writer situated—within a particularly controversial epoch—under the solid carapace of prejudice, we cannot claim to have entirely emerged, like Theseus, from the Daedalian labyrinth; yet we consider our inquiry a prelude to future interpretations, with an approach likely broader and more complex.

What we have sought in this study has been to extract, after a thorough selection of the oeuvre, certain aspects scarcely (or not at all) previously examined—those concerning Agârbiceanu's distinctive structure, drawn to myths, rituals, and the abyssal zones of the human psyche and occultism, despite the priest's frequent reluctance to violate the canon through belief in "superstitions." Moreover, we have attempted to interpret several symbolic constants easily traceable in the Transylvanian writer's works, which allow us to affirm that Agârbiceanu is by no means foreign to symbolism.

Throughout our analysis, we have asked what it would have meant if the Priest Agârbiceanu had absolved himself of the "sin" of emphasizing reality too insistently, of focusing on daily facts even when his characters seemed touched by the mirage of myth. Yet perhaps it is precisely in this representation of the mythical within the real—until the dissolution of the former—that the writer's originality resides. For Agârbiceanu's archaic characters, who maintain a much closer bond with the Supreme Being and the universe, mystery is lived naturally, without effort; it is an integral part of reality. For them, myth, as Mircea Eliade would say, is not perceived as a mere fable, a detached fiction, but as a true story, which must be lived each time authentically. We may therefore affirm that in Agârbiceanu's work the myth most often appears "camouflaged" within the profane, within the everyday. Embedded, we can speak in his prose not so much of myths themselves as of mythical representations or behaviors.

Mircea Zaciu and Gheorghe Glodeanu observe that ordinary, commonplace facts are placed against a mythical background, while the fantastic consists only in a particular manner of representing the everyday. Mircea Popa also speaks, in the case of Agârbiceanu's writings, of a mythical realism of folkloric origin, but, as the critic aptly notes, "his realism does not coincide with objective realism; it is a realism transfigured by myth, by the fabulousness of popular beliefs."[35] The writer himself, as we have seen, lives with an unquenched longing for the past, for myth, perceptible through that Eliadean *regressus ad originem*—to the mythical time of childhood (*Memories*). To recover the mythical past, he seems to liberate himself from the action of profane time and, through the recurrence to childhood (*anamnesis*), he finds the path to the salvation of the self. Yet what is relived are only fragments—flashes—of a sacred

[33] Ion Agârbiceanu, 1968, p. 102.
[34] Mircea Popa, 2013, p. 27.
[35] Mircea Zaciu, 1972, p. 27.

time, meant to transport him into the past, a puzzle incapable of re-enacting the myth in its fullness.

The fact that certain myths are rendered literary, narrated, and considered by the author—with the well-known reticence of the cleric—as a kind of "stories from within stories" justifies our interpretation of them as mere "facile duplicates" of the original myth (Eliade).

What cannot be denied to the writer is his fascination with the dark, occult zones of the human soul, with the rendering of ambiguity, fear, and the intensity of passions driven by malevolent forces—a tendency that bestows upon his characters (the *Jandarm*, *Popa Man*, *The Strigoi*, *The Archangels*) a mythical aura. His temptation to approach the "sociogony of myth" (Sergiu Pavel Dan, Mircea Popa), by probing into the forbidden areas of human consciousness, might elevate the author of *The Archangels* to the status of a writer of mythic vocation, perpetually suspended between the real world and the realm of symbols.

The writer himself, as we have observed, lives with an unquenched longing for the past, for myth, perceptible through that Eliadean *regressus ad originem*—a return to beginnings, to the mythical time of childhood (*Memories*). In seeking to recover this mythical past, he seems to free himself from the effects of profane time and, through the recollective act (*anamnesis*), finds the path toward the salvation of the self. Yet what he relives are only fragments of a sacred time meant to transpose him into the past, a symbolic puzzle that cannot, however, fully reiterate the myth itself.

Agârbiceanu does not merely reproduce myth; he lives it, adapts it, and integrates it into a moral-Christian vision of existence. Through this, he does not move away from reality but rather transfigures it, endowing it with symbolic and mythical significance.

Thus, the writer remains caught between two fundamental tensions: on the one hand, the desire to restore moral truth, the light of faith and goodness; on the other, the attraction toward the dark regions of consciousness, toward the temptation of mystery and the occult. In this duality lies his originality—the ability to be both a realist of the spirit and a mythographer of the Romanian soul.

Consequently, *The Archangels*, like many of his other novellas, perfectly illustrates this dual vision of the world: a realm of intensely lived reality, yet one constantly traversed by the vibration of myth—a world in which the sacred hides within the everyday, and man becomes, unknowingly, a bearer of the primordial myth.

Ultimately, Ion Agârbiceanu's literary endeavor may be interpreted as a continual attempt to reconcile opposites: the rational and the mysterious, faith and doubt, the social concrete and the metaphysical dimension of existence. By exploring the boundaries between the visible and the invisible, the writer proposes an ontology of the human in which mystery and everyday coexist organically. His characters are not merely moral typologies, but symbolic entities meant to reveal the tension between sin and redemption, between wandering and illumination.

From this perspective, Agârbiceanu's work becomes a space of dialogue between myth and reality, between the archaic and the modern, where memory serves as the fundamental instrument for returning to the origins. The *myth of return* is, in this sense, not merely a literary theme but an existential dimensional journey toward the essence of being. The anamnetic act equates to a re-sacralization of the world, a return to the pure beginnings of existence, where profane time is suspended and the self rediscovers a state of spiritual wholeness.

In its entirety, Ion Agârbiceanu's mythic universe reveals a profound understanding of human nature and a genuine hermeneutic vocation. Through the transfiguration of reality and the integration of myth within a moral framework, the author becomes a mediator between two worlds, the realm of faith and that of human experience. His literature, poised between moral realism and archaic symbolism, represents a synthesis of the Romanian spirit—capable of transforming suffering, nostalgia, and mystery into a form of revelation.

In consequence, the dilemma of self-salvation in Agârbiceanu's work is not resolved through reason but through a return to the sacred, to primordial memory, and to the inner myth of each being. This return does not signify an escape from reality but a rediscovery of its profound meaning—sanctified through faith and transfigured through art.

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# THE PATH OF INITIATION IN LITERATURE FOR YOUNG READERS: CROSS-CULTURAL PERSPECTIVES

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***Abstract:*** *The present paper explores the concept of the initiatory journey as a central motif in children's literature, analysing how the process of self-discovery, learning, and transformation is represented across different narrative structures. The motivation for this study arises from the pedagogical and anthropological importance of initiation as a metaphor for growth, a topic that remains essential to understanding the educational role of fiction for children. We aim to examine the symbolic and didactic dimensions of the initiatory journey in The Little Prince by Antoine de Saint-Exupéry, Alice's Adventures in Wonderland by Lewis Carroll, and Harry Potter and the Philosopher's Stone by J.K. Rowling, alongside representative works of Romanian children's literature, including Amintiri din copilărie by Ion Creangă and Dumbrava minunată by Mihail Sadoveanu. Through literary criticism, textual analysis, and comparative perspectives, this research highlights both universal and culturally specific patterns of initiation, contributing to the understanding of how children's literature functions as a space for moral, cognitive, and ethical development, guiding readers through the stages of individual and social formation.*

***Keywords:*** *Bildungsroman, Children's Literature, Ethic and Moral Development, Imagination, Cross-Cultural Analysis*

Children's literature, while often perceived as a domain of simplicity and imagination, conceals profound philosophical and educational dimensions. The motif of the journey, whether physical, emotional, or spiritual serves as a powerful structure through which young readers are introduced to the complexities of the world and of the self. The concept of the *initiatory journey* refers to a narrative in which "a protagonist undergoes a transformative experience that redefines their identity and worldview"[1].

In mythic and literary traditions, this type of journey reflects the archetypal pattern described by Joseph Campbell in *The Hero with a Thousand Faces*: "departure, initiation, and return"[2]. In children's literature, these stages acquire a pedagogical nuance, as they mirror the psychological and moral development of the child reader.

From a structural and symbolic perspective, the initiatory journey operates as both a narrative mechanism and a didactic model. It situates the young protagonist within a liminal space, a threshold between innocence and knowledge where "challenges and revelations facilitate personal transformation"[3].

According to Marina Warner, "the child hero's adventures constitute an education of the imagination, a rehearsal of life's uncertainties within the safe boundaries of fiction"[4]. Thus, children's literature becomes an initiatory laboratory, where the reader's moral, emotional, and intellectual faculties are trained through identification with the protagonist's experiences.

[1] A. Badea, 2009, p. 5.
[2] J. Campbell, 2010, p. 2.
[3] M. Eliade, 2000, p. 32.
[4] M. Warner, 1995, p. 74.

In *The Little Prince*, Saint-Exupéry constructs an allegorical voyage through which the protagonist confronts the absurdity and loneliness of the adult world. The prince's encounters with the king, the vain man, the lamplighter, and the fox serve as symbolic initiations, each offering a lesson in human essence.

As the fox teaches, "It is only with the heart that one can see rightly; what is essential is invisible to the eye"[5]. This aphorism encapsulates the culmination of the initiatory process: the acquisition of inner wisdom through empathy and love. Jean-Pierre Martin observes that "the prince's voyage is less a geographical odyssey than a spiritual apprenticeship, a descent into the metaphysics of innocence"[6]. The initiatory pattern concludes when the prince returns to his asteroid, symbolically reconciled with the truth of existence.

*"Goodbye," said the fox. And now here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye. What is essential is invisible to the eye, the little prince repeated, so that he would be sure to remember. It is the time you have wasted for your rose that makes your rose so important. It is the time I have wasted for my rose… said the little prince, so that he would be sure to remember. Men have forgotten this truth, said the fox. But you must not forget it. You become responsible, forever, for what you have tamed. You are responsible for your rose. I am responsible for my rose, the little prince repeated"*[7].

This central passage encapsulates the culmination of the Little Prince's initiatory journey. The fox's lesson represents a spiritual revelation, a symbolic transmission of wisdom that completes the protagonist's passage from naive curiosity to mature understanding. The act of *taming*[8] functions as a metaphor for emotional commitment and moral responsibility.
From an initiatory perspective, the dialogue signifies the moment of *recognition*, in Aristotelian terms (*anagnorisis*[9]), when knowledge is internalized through emotion rather than intellect. Saint-Exupéry redefines initiation as an act of love and ethical awareness: to "see with the heart"[10] is to transcend the superficial rationalism of adulthood and to recover the purity of vision associated with childhood.

Furthermore, J. P. Martin interprets this encounter as "a symbolic initiation into the ethics of attachment and mortality"[11]. The pedagogical implication is profound: the child reader learns that knowledge and empathy are inseparable, and that true initiation implies the assumption of responsibility for the other.

Similarly, literary theorist B. Bettelheim, in his psychoanalytic study *The Uses of Enchantment*, emphasizes that "the child's imaginative engagement with tales of love and loss provides the necessary emotional rehearsal for understanding human responsibility"[12]. In this light, *The Little Prince* becomes not merely an allegory of innocence but a didactic meditation on moral formation, in which the initiation into love also entails an initiation into the awareness of finitude and duty.

From a pedagogical standpoint, *The Little Prince* holds a unique position within children's early education, as it mediates between affective development and ethical cognition. In my view, the text should not be perceived merely as a poetic fable but as an essential tool

[5] A. Saint-Exupéry, 1943, p. 68.
[6] J. P. Martin, 2002, p. 54.
[7] A. Saint-Exupéry, 1943, pp. 67–68.
[8] In the context of *The Little Prince*, "taming" is used metaphorically and philosophically rather than literally. It originates from the dialogue between the Little Prince and the fox. The fox explains that to "tame" someone means to establish a unique, meaningful bond, creating a relationship in which both parties care for and understand each other.
[9] *Anagnorisis* is a concept from classical Greek tragedy, introduced by Aristotle in Poetics. It refers to the moment of recognition or discovery in a narrative, when a character gains critical insight that changes their understanding of themselves, another character, or the situation.
[10] A. Saint-Exupéry, 1943, pp. 70.
[11] J. P. Martin, 2002, p. 54.
[12] B. Bettelheim, 2006, p. 41.

for emotional literacy and moral formation. The symbolic structure of the Little Prince's encounters offers a framework through which children can explore abstract values (such as friendship, love, loss, and responsibility) in a language both accessible and profound.

In early school contexts, where emotional and social competencies are still in formation, the text functions as a mirror of empathy. The fox's lesson, "It is the time you have wasted for your rose that makes your rose so important" may serve as a didactic starting point for classroom dialogue on the meaning of care, patience, and relational responsibility. By inviting pupils to reflect on their own "roses"—the people or passions to which they dedicate time—the educator transforms reading into a formative experience, connecting literature to personal growth.

Additionally, *The Little Prince* encourages the development of interpretative imagination. Its open symbolism stimulates discussion, inference, and metaphorical thinking, key skills for the transition from concrete to abstract reasoning in early education. As teachers guide children through the prince's journey across planets, they introduce concepts of ethical relativism and diversity: not every adult's world is right, and not every rule is meaningful. This encourages critical reflection within a secure imaginative framework.

Personally, we consider Saint-Exupéry's tale a text that unites the aesthetic and the pedagogical. It teaches children that to "see with the heart" is to integrate emotion into understanding, an essential aspect of holistic education. In the moral economy of childhood, *The Little Prince* becomes an initiatory text not only for its protagonist but for every young reader embarking upon the lifelong process of learning to love, to care, and to see beyond appearances.

As regards Lewis Carroll's *Alice's Adventures in Wonderland*, it transforms the traditional journey into a dreamlike descent into chaos, reflecting the psychological turmoil of growing up. Alice's repeated question "Who in the world am I?"[13] becomes the central inquiry of her initiation.

The absurd logic of Wonderland tests Alice's reason and adaptability, marking each encounter as a trial of identity. Literary critic, Nina Auerbach remarks that "Carroll's Wonderland stages the loss of stable identity as both trauma and liberation"[14]. The initiation here is epistemological: Alice learns to question authority, language, and perception, emerging as a more autonomous consciousness—a crucial step in the pedagogical symbolism of childhood growth.

"*She began to think over all the children she knew that were of the same age as herself, to see if she could have been changed for any of them. "I'm sure I'm not Ada," she said, "for her hair goes in such long ringlets, and mine doesn't go in ringlets at all; and I'm sure I can't be Mabel, for I know all sorts of things, and she, oh! she knows such a very little! Besides, she's she, and I'm I, and—oh dear, how puzzling it all is!" She began to cry again, for she felt very lonely and confused. "I wish I hadn't come down here at all!"*[15].

This fragment epitomizes Alice's existential confusion within the symbolic space of Wonderland. The repeated question— "Who in the world am I?"—marks the narrative's psychological centre, framing identity as a shifting construct rather than a fixed essence. The descent into Wonderland thus mirrors a descent into the unconscious, where logic dissolves and the self undergo fragmentation and reconstruction.

From a psychoanalytic viewpoint, the passage dramatizes what Lacan might call the *mirror stage*, where the subject confronts its instability through distorted reflections. Alice's attempt to classify herself ("I'm sure I'm not Ada... I'm sure I can't be Mabel") becomes a parody of rational thought, revealing the futility of external markers in defining identity.

[13] Lewis Carroll, 1865, p. 21.
[14] Nina Auerbach, 2013, p. 41
[15] Lewis Carroll, 1865, pp. 21–22.

Pedagogically, Carroll's text offers a paradoxical lesson: to mature, the child must experience disorientation. The initiatory process is not linear but labyrinthine, involving both the loss and the redefinition of self. As Auerbach observes, "Alice's bewilderment is the price of her awakening; it is through confusion that she attains consciousness"[16]. Thus, the journey through Wonderland becomes a symbolic apprenticeship in critical thinking—an initiation into the epistemological complexities of perception, language, and self-awareness.

*Alice's Adventures in Wonderland* represents one of the most fertile literary texts for stimulating the cognitive and imaginative capacities of children in the early stages of schooling. Its apparent absurdity conceals an elaborate structure of logical and linguistic experimentation, which encourages young readers to question conventions, perceive contradictions, and embrace creative problem-solving. For the educator, Carroll's world provides an invaluable opportunity to transform reading into a laboratory of thought where logic and imagination coexist in dynamic tension.

In the early years of education, children begin to negotiate between the stability of rules and the fluidity of imagination. *Alice* offers an ideal context for this negotiation. When Alice remarks, "Who in the world am I?", she articulates a fundamental question of identity and awareness that resonates deeply with children who are learning to define themselves within the social and intellectual structures of school. Through classroom dialogue, teachers can encourage pupils to interpret Alice's bewilderment not as confusion, but as a legitimate stage of cognitive and emotional growth. In this sense, the text functions as a gentle initiation into self-reflexivity and critical inquiry.

Moreover, the language play and logical inversions of *Wonderland* support linguistic development and abstract reasoning. Paradoxes such as the Mad Hatter's riddles or the Queen's inconsistent commands invite children to think beyond surface meaning, to detect inconsistencies, and to appreciate the flexibility of words. As Piaget observed, the development of logical thought emerges from active confrontation with contradiction; Carroll's narrative exemplifies this pedagogical principle in literary form.

In our interpretation, *Alice's Adventures in Wonderland* nurtures the intellectual courage to question—an essential disposition for lifelong learning. It teaches children that learning is not about conforming to established answers but about navigating the wonder of uncertainty. In the classroom, the text becomes more than a story; it becomes an exercise in epistemological awakening, guiding the child through the labyrinth of thought much as Alice traverses the surreal landscapes of her imagination.

J.K. Rowling reconfigures the classical pattern of initiation within a modern, magical Bildungsroman. The journey of Harry Potter as an orphan discovering his identity as a wizard aligns with Campbell's monomythic stages of initiation: the call to adventure, the crossing of thresholds, and the ultimate revelation.

Dumbledore's assertion, "It is our choices, Harry, that show what we truly are, far more than our abilities"[17], reveals the moral axis of initiation: ethical maturity through experience. As critic Badea (2009, p. 5) observes, "the contemporary child hero, unlike the mythic one, undergoes a process of social initiation, learning not only who he is, but how to coexist with others." Rowling's narrative merges fantasy and moral education, guiding readers toward self-reflection and resilience.

"*The truth," Dumbledore sighed. "It is a beautiful and terrible thing, and should therefore be treated with great caution. However, I shall answer your question unless the answer would cause you pain. You are protected, in short, by your ability to love! The only protection that can work against the evil of Lord Voldemort: love." Harry looked at*

[16] Nina Auerbach, 2013, p. 44.
[17] J. K. Rowling, 1997, p. 245.

*Dumbledore and did not quite understand, but somehow he felt comforted. "It is our choices, Harry, that show what we truly are, far more than our abilities*"[18].

This dialogue between Dumbledore and Harry functions as the climactic moment of moral initiation in Rowling's narrative. Unlike mythic heroes whose trials end in physical conquest, Harry's initiation is ethical and emotional: his triumph lies not in his magical power but in his capacity for compassion.

Rowling thus reinterprets the hero's journey through a contemporary ethical lens, transforming the classical *rite of passage* into a process of moral education. Dumbledore's assertion that "our choices… show what we truly are"[19] articulates the core of modern initiation, being the internalization of moral autonomy.

From a didactic standpoint, this passage underscores the educational potential of fantasy literature: by witnessing Harry's moral choices, readers engage in an implicit reflection on responsibility, courage, and empathy. As Badea argues, "the initiation of the contemporary child hero is one of integration, not separation: the self is formed through ethical interaction with others"[20].

In a similar vein, Nikolajeva contends that "Rowling's Bildungsroman redefines heroism as emotional intelligence — the capacity to understand, to forgive, and to act responsibly within a social framework"[21]. Through this lens, Harry's moral evolution becomes a collective journey: his identity is shaped by friendship, mentorship, and belonging to a moral community. The educational implication is evident; literature such as *Harry Potter* models for young readers the values of solidarity, ethical agency, and reflective self-knowledge, demonstrating that true initiation in contemporary fiction involves the harmonization of individuality and social responsibility.

The symbolic protection of love operates as a modern equivalent of the mythic talisman, reconfiguring the magical object into a psychological and moral force. Thus, Rowling reclaims the mythic pattern for the pedagogy of emotional intelligence, aligning imagination with ethical formation.

In all three narratives, the initiatory journey functions as a narrative and symbolic architecture that guides the protagonist and, by extension, the reader through the stages of inner development. Whether spiritual (*The Little Prince*), cognitive (*Alice*), or ethical (*Harry Potter*), initiation emerges as a dynamic process of learning through transformation. The child's confrontation with mystery, absurdity, or danger becomes a metaphor for the process of education itself: a crossing of thresholds that simultaneously destabilizes and rebuilds the self. When placed in dialogue with Romanian children's literature, the three Western works analyzed — *The Little Prince*, *Alice's Adventures in Wonderland*, and *Harry Potter and the Philosopher's Stone* — reveal a remarkable convergence of pedagogical and symbolic functions, despite differences of cultural context and literary tradition. Each narrative constructs a process of initiation that guides the young reader from ignorance to understanding, from individuality to moral awareness. However, Romanian literature introduces distinctive thematic inflections: the journey is more often moral or national in tone, intertwined with folklore, collective identity, and the ethos of duty.

In *The Little Prince*, initiation unfolds through the education of the heart; in *Alice's Adventures in Wonderland*, through the education of thought; and in *Harry Potter*, through the education of moral will. Romanian children's literature, by contrast, tends to frame initiation as a synthesis of these three dimensions (emotional, cognitive, and ethical) within a cultural matrix grounded in community, nature, and moral virtue. Authors such as Ion Creangă, Mihail

[18] *Ibidem*, p. 250.
[19] *Ibidem*, p. 251.
[20] Alina Badea, 2009, p. 5.
[21] M. Nikolajeva, 2010, p. 28.

Sadoveanu, and Octav Pancu-Iași construct narratives where the child's formative journey is inseparable from traditional wisdom and ethical labor.

In Ion Creangă's *Amintiri din copilărie*, the autobiographical narrator traverses a double initiation: the experiential and the moral. The episodes of mischief and learning, the punishment of Nică for stealing cherries or his adventures at school illustrate, as Badea notes, "a pedagogy of self-correction, in which knowledge arises through confrontation with one's own limits"[22]. Unlike the cosmic melancholy of *The Little Prince* or the metaphysical absurdity of *Alice*, Creangă's realism celebrates community and humor as instruments of growth, turning the everyday world into a moral classroom.

Similarly, in Mihail Sadoveanu's *Dumbrava minunată*, the protagonist Lizuca undergoes a journey of symbolic initiation in which nature assumes the role of educator. Her nocturnal passage through the enchanted forest parallels the Little Prince's cosmic pilgrimage: both children discover that love, harmony, and imagination transcend fear. As literary critic Ciobanu observes, "Sadoveanu translates the myth of initiation into a pastoral key, where the child reconciles with the world through communion with nature"[23]. As we can observe, Romanian literature maintains a strong spiritual dimension, connecting initiation to the landscape and to ancestral values.

In contrast, narratives like *Harry Potter* reimagine initiation within institutional and social frameworks: Hogwarts becomes a metaphorical school of life, a microcosm of ethical choices. Romanian texts, however, emphasize initiation through *belonging* rather than competition: learning occurs through empathy, family, and cultural continuity. Both traditions share the moral purpose of education, yet they differ in tone: the Western model valorizes individual heroism, while the Romanian model cultivates collective harmony and ethical moderation.

From a didactic standpoint, this comparison offers teachers an intercultural framework for literary education. Introducing Romanian pupils to both domestic and international texts allow for a richer understanding of initiation as a universal yet culturally adapted process. Children can recognize, for instance, that Nică's self-irony mirrors Alice's intellectual curiosity, Lizuca's communion with nature echoes the Little Prince's tenderness, and Harry Potter's loyalty resonates with the moral courage celebrated in Creangă's world. Thus, literature becomes a mirror of shared human growth across cultures.

Ultimately, the initiatory journey in Romanian and Western children's literature converges toward the same educational horizon: the formation of a self-capable of love, reflection, and ethical action. The universality of the motif confirms what Eliade called "the permanent need for initiation in every human age"[24], a process through which storytelling continues to educate the heart, the mind, and the conscience of the child.

Comparing International and Romanian children's literature enables both researchers and educators to perceive initiation as a *universal narrative function* that adapts itself to diverse historical, social, and cultural environments. Such an approach highlights not only the similarities that unify literary traditions but also the distinct pedagogical philosophies each culture proposes for the moral and intellectual growth of the child.

From a scholarly standpoint, this comparison reveals how each literary system encodes different educational paradigms. Western texts such as *The Little Prince*, *Alice's Adventures in Wonderland*, and *Harry Potter* privilege individual discovery, self-awareness, and moral autonomy, whereas Romanian literature tends to emphasize community, nature, and collective ethics. By placing these traditions side by side, the reader gains a deeper understanding of how

[22] Alina Badea, 2009, p. 112.
[23] L. Ciobanu, 2003, p. 67.
[24] Mircea Eliade, 2000, p. 32.

children's literature functions simultaneously as a mirror of universal human experience and as a transmitter of specific cultural values.

From a didactic perspective, the comparison enriches the reader's interpretative competence. Teachers and literary mediators can use this parallel to cultivate intercultural literacy, helping students recognize that the processes of learning, self-discovery, and moral development transcend geographical boundaries. At the same time, the awareness of cultural distinctiveness fosters respect for national identity and local heritage. In the context of global education, such comparative readings nurture critical empathy and the ability to understand both oneself and others through literature.

Summing, the inclusion of Romanian children's literature alongside canonical international texts deepens the reader's insight into the multifaceted nature of initiation. It demonstrates that while the paths of childhood education differ across cultures, their final aim remains the same: the formation of a responsible, reflective, and emotionally intelligent human being. Thus, the comparative framework serves as both a bridge between traditions and a tool for modern pedagogy, connecting literary analysis with the lived experience of moral and cultural growth.

The analysis undertaken throughout this study demonstrates that the initiatory journey, as represented in both Western and Romanian children's literature, remains one of the most fertile symbolic and pedagogical structures available to literary education. Whether articulated through the introspective lyricism of *The Little Prince*, the logical paradoxes of *Alice's Adventures in Wonderland*, the ethical maturity of *Harry Potter and the Philosopher's Stone*, or the moral and folkloric realism of Romanian classics such as *Amintiri din copilărie* and *Dumbrava minunată*, initiation functions as the narrative core of childhood experience. Across cultures, it translates the universal process of growth into stories of discovery, self-recognition, and integration.

From a literary standpoint, these narratives confirm that the child protagonist's journey is not merely an adventure in space or time but a metaphor for inner transformation. The structure of departure, trial, revelation, and return echoes the anthropological model described by Campbell and Eliade, reinterpreted through the lens of childhood psychology and pedagogy. Each text engages the reader in a process of identification that reactivates the ancient human need for initiation — to move from innocence toward understanding, from isolation toward communion.

Pedagogically, the initiatory motif possesses unique didactic potential. It enables educators to address abstract values through concrete narrative situations that children can interpret and personalize. The imaginative dimension of these stories stimulates emotional intelligence, critical reasoning, and moral judgment, thus aligning literary education with the broader goals of holistic development. As Warner observed, "the child's journey through fiction rehearses the dilemmas of real life within a framework of wonder"[25]. In this sense, literature becomes both mirror and guide: a means through which children learn not only to read the world but also to inhabit it responsibly.

The comparative dialogue between International and Romanian children's literature further expands this pedagogical horizon. It reveals that while Western narratives tend to valorize individual autonomy and moral choice, Romanian stories emphasize communal harmony, the continuity of tradition, and the ethical significance of belonging. Both perspectives are indispensable: one teaches independence of thought, the other interdependence of spirit. Together, they model a balanced educational vision in which the child learns to act freely yet responsibly within a shared human world.

[25] M. Warner, 2015, p. 74.

Ultimately, this research reaffirms that the role of children's literature is not simply to entertain or instruct, but to *initiate*. Through story, imagination, and reflection, children symbolically traverse the boundaries between self and other, ignorance and knowledge, fear and understanding. The literary journey becomes a formative ritual, an apprenticeship in humanity itself. As educators, critics, and readers, our responsibility is to preserve this initiatory function of literature, ensuring that each generation continues to learn, as Saint-Exupéry's prince reminds us, "to see rightly with the heart".

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# KEY ASPECTS AND ISSUES RELATED TO MYTH CLASSIFICATIONS

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***Abstract:*** *This research is premised on the idea that the myth represents the narrative development of an irradiating, archetypal core — a sacred history situated in "illo tempore" — which can form the very basis of universal culture. For this reason, knowing and understanding the myths of humankind is a vital element in comprehending the roots of universal culture, especially literature — both folk and cultivated literature. Both literary forms draw their sustenance from mythological sources, and often, the correct and clear deciphering of a literary text can only be achieved by approaching it from a mythological perspective. Furthermore, understanding how universal myths have been classified throughout history can bring clarity and substance to the endeavor of deciphering a literary text's true meanings. But even if a researcher proposes one classification or another, it cannot be a strictly time-bound taxonomy. Periodizing the formation of essential myths presents considerable risks that many researchers have skirted. Features of this nature, combined with the influence of traditional conceptions (whether historicist or purely literary), have rendered many accepted myth classifications unusable for the researcher. This is because they are structured according to thematic criteria, yet myths do not depend on their themes — neither in relation to their probable age of formation, nor their area of distribution — a fact which has led to many problems concerning myth classifications over time.*

***Keywords:*** *myth, mythology, culture, classifications of myths, formation of myths*

Această cercetare pornește de la ideea că fundamentele culturii umane se pot găsi în protoconceptele gândirii folclorice, care sunt reprezentate de simbol, rit și mit[1], iar, între acestea, mitul reprezintă dezvoltarea narativă a unui nucleu iradiant, arhetipal, a unei istorii sacre, situată in „illo tempore”[2], care poate sta la temelia culturii universale. De aceea, cunoașterea și înțelegerea miturilor omenirii reprezintă un element important în cunoașterea și înțelegerea rădăcinilor culturii universale, în special ale literaturii, atât a celei populare, cât și a celei culte, ambele trăgându-și sevele din surse mitologice, de multe ori, descifrarea unui text literar putând fi realizată corect și clar doar prin abordarea acestuia pornind de la o perspectivă mitologică. Iar înțelegerea modului în care au fost realizate, de-a lungul timpului, clasificările miturilor universale, poate aduce claritate și substanță în încercarea de descifrare a adevăratelor semnificații ale unui text literar.

## O viziune profundă asupra mitului – Mircea Eliade

Cercetări asupra sensurilor și semnificațiilor profunde ale miturilor omenirii au fost realizate de peste 25 de secole, acestea producând peste 500 de definiţii ale mitului, niciuna dintre acestea neizbutind să explice în totalitate materia plurisemnificantă a noţiunii, ele fiind însă importante din perspectiva faptului că, cele mai multe dintre ele, au asigurat o evoluţie teoretică tot mai substanţială a problemei[3]. După mult timp de compartimentare şi exclusivism, cercetarea de amplitudine, profunzime şi discernământ, e consolidată de Mircea Eliade, primul care afirmă că ,,mitul este o realitate culturală extrem de complexă” şi că ,,funcţia principală a

[1] Ioan Viorel Boldureanu, *Cultura tradiţională orală*, Timişoara, Editura Marineasa, 2008, p. 27.
[2] *Ibidem*, p. 34.
[3] Victor Kernbach, *Dicţionar de mitologie generală*, Bucureşti, Editura Albatros, 1983, p. 410.

mitului este de a revela modelele exemplare ale tuturor riturilor şi ale tuturor activităţilor omeneşti semnificative”[4].

Încercând să definească mitul, Mircea Eliade afirmă că acesta „povesteşte o istorie sacră; el relatează un eveniment care a avut loc în timpul primordial, timpul fabulos al începuturilor. Altfel zis, mitul povesteşte cum, mulţumită isprăvilor fiinţelor supranaturale, o realitate s-a născut, fie că e vorba de realitatea totală, Cosmosul, sau numai de un fragment: o insulă, o specie vegetală, o comportare umană, o instituţie. E aşadar întotdeauna povestea unei «faceri»: ni se povesteşte cum a fost produs ceva, cum a început «să fie». Mitul nu vorbeşte decât despre ceea ce s-a întâmplat «realmente», despre ceea ce s-a întâmplat pe deplin.“[5]. Relatarea unei întîmplari sacre echivalează însă cu dezvăluirea unui mister, pentru că personajele mitului nu sunt fiinţe umane, ci zei sau eroi civilizatori, aşa că gesturile lor sunt asemenea unor taine, pe care omul nu le–ar fi putut cunoaşte dacă nu i–ar fi fost dezvăluite[6]. Mitul este deci povestea a ceea ce s–a petrecut în „illo tempore”, relatarea a ceea ce zeii sau fiinţele divine au făcut la începuturile Timpului; „a povesti“ un mit înseamnă a spune ceea ce s–a petrecut „ab origine”; odată „spus“, adică „dezvăluit“, mitul devine „temei al adevărului absolut”[7].

Privind mitul din interior, Eliade îi conferă unele dintre cele mai complexe definiţii de până acum, oferind explicaţii cuprinzătoare pentru diversele aspecte ale miturilor. Pentru el, mitul, ca experienţă a societăţilor arhaice, „constituie istoria faptelor fiinţelor supranaturale”, el afirmând că „această povestire e socotită absolut adevarată (deoarece are raport cu realităţile) şi sacră (deoarece este opera fiinţelor supranaturale), accentuând faptul că „mitul se referă totdeauna la o «creaţie», el povesteşte cum ia fiinţă ceva sau cum un model de comportare, o instituţie, o deprindere de muncă au fost stabilite: iată de ce miturile constituie paradigmele pentru toate actele omeneşti semnificative”, tot el susținând că „prin cunoaşterea mitului se cunoaşte originea lucrurilor şi de aici se poate controla şi manipula totul după dorinţă; aceasta nu e o cunoaştere exterioară abstractă, ci o cunoaştere pentru care experienţele rituale, fie relatând mitul, într-un ceremonial, fie îndeplinind un ritual, sunt însăşi justificarea”, în același timp, „pe o cale sau alta mitul este trăit, în sensul că e înţeles ca o forţă sacră, înălţătoare, a evenimentelor rememorate sau repetate”[8]. În compoziţia unui mit intră, după Eliade, un mister genetic, un adevăr aprioric, sau o tehnică a povestirii orale, care reiterează evenimentele: ocultaţia, hierofania, sacralitatea[9].

Mitul este un model exemplar al umanităţii[10], de aceea Mircea Eliade susține că „mitul consemnează apariția unei noi situaţii cosmice sau a unui eveniment primordial, fiind aşadar, întotdeauna, relatarea unei creaţii: mitul spune cum anume s–a făcut un lucru, cum a început să fie. Iată de ce mitul este legat de ontologie, pentru că nu vorbeşte decât de realităţi, de ceea ce s–a petrecut cu adevărat, de ceea ce s–a manifestat din plin. Este vorba, fără îndoială, de realităţi sacre, pentru că sacrul este realul prin excelenţă. Nimic din ceea ce ţine de sfera profanului nu ia parte la Fiinţă, pentru că profanul nu a fost întemeiat ontologic de mit, nu are un model exemplar”[11]. Sintetizând, Mircea Eliade precizează că mitul descrie diferite irupţii ale supranaturalului în lume, care au constituit temeiurile acestei lumi, aşa cum este ea, şi datorită cărora omul consideră că a ajuns aşa cum e el azi — fiinţă muritoare, sexuată şi culturală.

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[4] Mircea Eliade, *Aspecte ale miturilor*, Bucureşti, Editura Univers, 1978, p. 5.
[5] *Ibidem*, p. 5-6.
[6] Mircea Eliade, *Sacrul şi profanul*, Bucureşti, Editura Humanitas, 1995, p. 53.
[7] *Ibidem*, p. 54.
[8] Mircea Eliade, *Aspecte ale miturilor*, p. 18-19.
[9] Mircea Eliade, *Istoria credinţelor şi ideilor religioase*, apud Romulus Vulcănescu, *Mitologie română,* Bucureşti, Editura Academiei RSR, 1987, p. 26.
[10] Mircea Eliade, *Sacrul şi profanul*, p. 35.
[11] *Ibidem*, p. 36.

Mircea Eliade afirma cel dintâi, în studiul *Aspecte ale mitului,* caracterul mitului de „realitate culturală extrem de complexă care poate fi abordată şi interpretată în perspective multiple şi complementare" destinat „a înfăţişa modelele exemplare ale tuturor riturilor şi ale tuturor activităţilor omeneşti semnificative", acordându-i un rol primordial în deslușirea omului societăţilor arhaice şi tradiţionale[12]. În același studiu sunt prezentate miturile cosmogonice ca fiind sursa, în general, a tuturor celorlalte mituri, problema raportului dintre acestea fiind următoarea: „oricare istorisire mitică relatând originea a ceva presupune şi prelungeşte cosmogonia"[13]; structural, miturile „de origine" pot fi comparate cu mitul cosmogonic deoarece orice apariţie nouă implică existenţa cosmosului, iar miturile vindecătoare, ale reiterării cosmogonice, ale reîntoarcerii la origine, ale înnoirilor, implică cosmogonia prin credinţa că „prima manifestare a unui lucru este cea semnificativă şi valabilă"[14].

Cea mai importantă funcţie a mitului este de a „fixa" modelele exemplare ale tuturor riturilor şi ale tuturor activităţilor omeneşti semnificative: hrană, sexualitate, muncă, educaţie, etc. Comportându–se ca fiinţă umană pe deplin responsabilă, omul imită gesturile exemplare ale zeilor, le repetă acţiunile, fie că este vorba de o simplă funcţie fiziologică, precum alimentaţia, ori de o activitate socială, economică, culturală, militară, şi aşa mai departe[15]. Această repetare fidelă a modelelor divine are un dublu rezultat: pe de o parte, imitându–i pe zei, omul se menţine în sacru şi, prin urmare, în realitate; pe de altă parte, datorită reactualizării neîntrerupte a gesturilor divine exemplare, lumea este sanctificată, Eliade afirmând: „comportarea religioasă a oamenilor contribuie la menţinerea sfinţeniei lumii"[16].

**Miturile în gândirea comună a societăţii actuale**

Încercările de a defini exhaustiv mitul se vor izbi totdeauna de o cauzalitate ireparabilă: nu mai putem dispune decât în foarte mică proporţie de mituri absolute, adică, pure. În opinia lui Victor Kernbach, miturile au fost impurificate mai ales de 3 fenomene, primul dintre acestea fiind sincretismul, consecinţă a transmiterii orale de la o epocă la alta, dintr-o zonă geografică în alta, a lacunelor memoriei, a ignoranţei generând confuzii, a înclinării structurale a fiinţei umane spre comparaţii. Al doilea fenomen este reprezentat de ecletismul teologic, provenit din urmărirea unor teze doctrinare speciale, care impun modificări canonice, eliminări şi rescrieri. Iar al treilea fenomen este reprezentat de literaturizarea sau faptul că miturile au ajuns adesea în stare de mitografii care, înainte de orice, au devenit monumente literare sprijinite pe nucleele mitice ca pe o materie primă hrănind alegorii, simboluri, hiperbole, etc. În viziunea lui Kernbach, „abia mitologia comparată a descoperit unul din primele instrumente cu care se pot forţa mozaicurile sub care gâlgâie apa freatică a mitului originar. De asemenea, adesea se confundă mitul cu ceea ce trebuie numit pseudomit: răstălmăcirea hiperbolică, din lipsa informaţiilor suficiente, a unui eveniment contemporan care, înzestrat cu însuşiri captivante, circulă în societate într-o cadenţă obsesivă; pseudomitul [...] se bizuie pe credulitatea abuzivă a ignoranţei, pe criza timpului de informare, pe angoasele şi nevrozele societăţii într-un moment istoric dat."[17].

**Aspecte legate de formarea miturilor**

[12] Mircea Eliade, *Aspecte ale mitulu*i, p.5-6.
[13] *Ibidem*, p. 6.
[14] *Ibidem*, p.21.
[15] Mircea Eliade, *Sacrul şi profanul*, p.37.
[16] *Ibidem*, p.38.
[17] Victor Kernbach, op. cit., p. 415-416.

În abordarea integrală a studiului mitologiei, cercetătorul e totdeauna obligat să rezolve două probleme de esenţă, chiar dacă le-au rezolvat, pentru ei inşişi, numeroşi alţi cercetători înaintea sa. Prima problemă este legată de formarea mitului în timpurile ancestrale, iar a doua de clasificarea miturilor de care dispunem azi. În opinia lui Arnold van Gennep, cine doreşte să atingă o înţelegere reală a regulilor de creaţie, de fixare, de transmitere şi de dispariţie a miturilor şi a legendelor, trebuie să ţină seama nu doar de activităţile culturale ale societăţii, ci de toate celelalte[18]. El face distincţia între legendă, „o povestire localizată, individualizată, şi obiect al credinţei", şi mit, „o legendă în legătură cu lumea supranaturală şi care se traduce, în acte, prin rituri"[19].

La anumite popoare, cum ar fi vechii greci, persanii sau hinduşii, literatura conţine şi mitologia, în sensul de culegere de mituri şi legende, transmise prin scris. Uneori chiar, întreaga literatură a unui popor este doar mitologică. Astfel ia naştere problema anteriorităţii mitului, a legendei sau a povestirii. Mai ales că, observă Van Gennep, la multe popoare, aceeaşi temă poate fi mit, poveste sau legendă în acelaşi timp. Activitatea literară, sub formă de mituri şi legende, este o instituţie fundamentală într-o societate semicivilizată, prin suprimarea căreia aceasta ar pierde unul din elementele principale de coeziune. În opinia lui Van Gennep, în aceste situaţii, singura teorie admisibilă este cea a posteriorităţii poveştii, nelocalizate şi neindividualizate, în raport cu legenda şi mitul[20]. Pornind de la afirmaţiile lui Arnold Van Gennep, Ioan Viorel Boldurean afirmă, *Universul legendei*, că totemismul, ca sistem religios şi social, rămâne inexplicabil, doar în măsura în care el se bazează, ori ar fi redus, la credinţe şi rituri, în opinia sa, legenda totemică trebuind să se aşeze în „punctul 0", ca piatră de temelie a mitului[21]. Din puncutl său de vedere, legenda totemică este aşezată la temelia totemismului, ca o întemeiere, probabil din interior, a acestuia, prin legenda totemică, mai precis, prin funcţia ei ontic-etiologică, care poate fi plasată chiar în punctul de origine, ca fiind însăşi starea originară a mitului, şi mai apoi a legendei folclorice, începutul universului acestor specii[22].

În urma oricărei cercetări structurale, efectuate în cadrul mitologiei comparate, asupra fenomenului de geneză a unui mit şi, în principiu, a oricărui mit, se poate vedea, în opinia lui Victor Kernbach, „că acesta ia naştere din spectacolul insolit şi enigmatic oferit de fapte, evenimente sau fenomene reale ce depăşesc însă puterea de înţelegere a spectatorului, totdeauna victimă sau beneficiar sau privitor implicat doar emoţional, nu şi fizic; avem datoria să nu uităm, în raport cu această observaţie, că fantezia oamenilor nu e capabilă să născocească nimic din nimic, fără a avea un sprijin conştient în cunoaşterea concretă; dar de obicei cele dintâi explicaţii epice se elaborează într-un cadru mistic, generaţiile ulterioare sporind materia primordială a naraţiunii (pe care o consideră revelată şi sacră) prin sistemul de acumulare spontană a avalanşei"[23]. Apoi, aceste moşteniri se includ într-un sistem încifrat, cu valoare iniţiatică, pe care, cu timpul, religia care se organizează în jurul unei mitologii şi-l încorporează, ca sistem de codificare. Se poate observa, astfel, că miturile omenirii s-au format în anumite etape de tensiune psihosocială, care corespund întrucâtva etapelor de modificare structurală a condiţiei umane.

## Clasificări ale miturilor

Chiar dacă cercetătorul îşi propune o clasificare sau alta a miturilor, ea nu poate fi o clasificare strictă în timp. Periodizarea formării miturilor esenţiale oferă destule riscuri, pe care mulţi cercetători le-au ocolit. Este interesant de remarcat, în opinia lui Kernbach, că, „deşi

[18] Arnold van Gennep, *Formarea legendelor*, Iaşi, Editura Polirom, 1997, p. 35.
[19] *Ibidem*, p. 43.
[20] *Ibidem*, p. 48.
[21] Ioan Viorel Boldureanu, *Universul legendei. Eseu despre orizontul mental tradiţional II*, Timişoara, Editura Universităţii de Vest, 2003, p. 37.
[22] *Ibidem*.
[23] Victor Kernbach, *Miturile esenţiale*, Bucureşti, Editura Ştiinţifică şi Enciclopedică, 1978, p. 6.

civilizaţiile periodizabile ale omenirii au fost dispersate geografic şi adesea necoincidente în timp, grupându-se doar în cadrul unor bazine de culturi comunicante (egipto-mesopotamic, aric, amerindian, extrem-oriental), miturile esenţiale au în osatura iniţială — ca toate miturile cosmogonice — identităţi cu atât mai surprinzătoare, cu cât raporturi sistematice între grupurile străvechi ale populaţiilor pamântului nu se presupun înainte de revoluţia păstorească şi de cea agrară, adică înaintea mezoliticului."[24]. Trăsături de acest ordin, dar şi înrâurirea unei concepţii tradiţionale cu caracter fie istorist, fie literar, au facut ca multe clasificări acceptate ale miturilor să fie de fapt inutilizabile pentru cercetător, întrucât sunt gândite după criterii tematice; miturile nu depind însă de temele lor, nici în raport cu vârsta probabilă a formării, nici cu aria de răspândire, de exemplu, tema potopului universal intrând astfel în categoria miturilor memoriale, iar descoperirea elementelor făcând parte din categoria fenomenologică. Astfel, Kernbach a socotit mai raţională împărţirea miturilor în patru mari clase (care, fără îndoială, uneori se şi întretaie): mituri memoriale, mituri fenomenologice, mituri cosmografice și mituri transcendentale[25].

Miturile memoriale sunt păstrătoarele faptelor ancestrale şi se poate presupune că ele au înregistrat fie psihoze colective, provocate de evenimente de mari proporții, cu caracter insolit (cunoaşterea focului, revoluţia agrară), fie încercarea empirică de a explica diverse fapte neobişnuite, petrecute, de obicei, la confluenţa existenţială a două populaţii de nivel spiritual foarte diferit[26]. Aici se pot subclasifica mai multe mănunchiuri mitologice, care au fost numite de Kernbach: interferenţa erelor (miturile vârstei de aur, a sălbăticiei arcadice, adică preagrare, dar şi miturile animalelor fabuloase, de la popoarele de maimuţe vorbitoare — poate hominizii, până la balauri şi dragoni — descriind primele contacte ale omului cu regnul animal în genere, sau înfăţişarea, văzută hipertrofic, a unor fosile pe atunci încă vii, cunoscute azi din paleontologie), omul primordial (primele grupuri umane care au început a se socoti superioare animalelor şi chiar hominizilor coexistenţi dar — constrânse de mutaţia agrară, apoi de cea neolitică să părăsească raiul liber al cadrului sălbatic — şi-au exprimat regretul izgonirii din acel rai sau dintr-un teritoriu edenic, părăsit în urma altei constrângeri), revelaţia iniţială (descoperirile inteligenţei primordiale: iubirea, familia, cunoaşterea de sine şi cunoaşterea cadrului — de unde şi impactul între moral şi amoral, definind prima dată noţiunea de imoralitate, ca şi ciocnirea inevitabilă între inteligenţă şi candoare, între cunoaştere şi ignoranţă, iar în simbol — între spiritul divin şi spiritul luciferic), evenimentele insolite (cum ar fi viziunea profetului Iezechil şi prăbuşirea fiului solar Phaëthon), invenţia uneltelor (armele şi mecanismele magice, vehiculele pendente de îmblânzirea calului, corăbiile salvatoare de la potop, carele cereşti), modificările condiţiei umane (revoluţiile succesive: păstorească, agrară, neolitică, metalurgică — implicând, odată cu închegarea treptată a societăţii umane, şi schimbarea structurală a modului de trai, de relaţii si interese), războaiele cereşti (conflictele de dimensiuni apocaliptice, între categoriile de divinităţi adverse, traducând fie impactul omului cu dezlănţuirile extraordinare de forţe naturale, fie observarea empirică a unor dereglări astrofizice), potopul şi reconstrucţia universului postdiluvian (invaziile acvatice sau solare, urmate de repunerea în ordine a regiunilor afectate, uneori poate la scară sincronic planetară). Miturile fenomenologice privesc fenomele de nivel cosmic, alcătuind narațiuni explicative în jurul marilor întrebări omeneşti asupra existenţei omului şi a cadrului său vizibil şi nevăzut[27], ele putând fi clasificate, în viziunea lui Kernbach, în mai multe tipuri: actul cosmogonic (facerea lumii mai ales din haosul primordial, adesea acvatic, sau din întâlnirea principiului feminin cu cel masculin, sau prin pornirea timpului inert), antropologia (crearea omului, ca pereche arhetipală sincronică sau diacronică, printr-un singur act definitiv sau în câteva etape

[24] *Ibidem*, p. 8.
[25] *Ibidem*.
[26] *Ibidem*, p. 8-9.
[27] *Ibidem*, p. 9-10.

experimentale), eshatologia (vizând ideea de moarte unică sau periodică, naturală sau prin accident catastrofal — a insului şi a universului său), repetiţia manifestărilor naturii (succesiunea zilelor şi a nopţilor, anotimpurilor, erelor terestre şi cosmice), regnurile fabuloase (formând îndeobşte structura unora dintre cele mai vechi mituri ale omenirii, care poartă în ele formele rudimentare de concepţie ambientală din animismul iniţial, ori din ciclul formelor totemice de cult ale epocilor prevânatoreşti şi vânătoreşti, cărora li s-a adăugat cadrul alegoric din epoca domesticirii animalelor, a cultivării plantelor, a descoperirii pietrei utilizabile şi apoi a metalelor, ca şi a unor reacţii chimice naturale), cadrul astral (astrele fiind, în concepţia mitologică, nu corpuri cereşti ci „luminători dependenţi de voinţa patronală a anumitor zei, locuinţe divine, iar uneori chiar formele vizibile de întruchipare a zeilor"), şi elementele fundamentale (apa în toate ipostazele ei inerte sau active; focul viu şi apoi cel tehnic, focul cosmic şi cel meteorologic; pamântul static şi dinamic, fertil şi distrugător; aerul ca formă de mişcare cerească si ca regenerator perpetuu al vieţii, alteori ca tampon între pământ şi cer; şi, mai rar, eterul, element al straturilor cereşti divine, constituind încă în observaţia primitivă un ansamblu de condiţii esenţiale ale existenţei cosmice).

Miturile cosmografice includ întregul cadru divin, adică pe zei şi locuinţele lor universale[28], ele putând fi identificate din trei perspective: teogonia (poate cel mai straniu dintre actele mitice, întrucât zeii inşişi se autocreează sau sunt creaţi), panteonul (sau totalitatea zeilor — cu număr variabil dupa epocă şi zonă geografică — fluctuând între monoteism, unde zeii şi sfinţii devin divinităţi subalterne ale unui singur zeu teologic, admis ca suprem, şi amplitudinea elastică a politeismului, numărând, de pildă, în religia romanilor, peste 30 000 de zeităţi) şi lumile coexistente (de obicei trei fundamentale: cerul, pamântul şi subpământul, adică lumea divină, cea umană şi cea demonică)[29]. Iar miturile transcedentale, consacrate de omul primitiv elucidării contradicţiilor existenţiale aparente, pe care el nu le acceptă decât ideal, pot fi clasificate astfel: eroul arhetipal (nu strămoşul totemic, ci modelul de la care porneşte şirul, un model absolut şi deci inegalabil, de aceea şi divinizat), suprastructura demonologică (reprezentând transferul în mitologie al credinţei animiste în duhurile şi în demonii care ar guverna universul), destinul (ca lege în sine sau sistem de legi implacabile şi întrepătrunse, supunându-şi întregul univers, până la detalii, omul, omenirea şi chiar zeii), universul dual (conceptul diviziunii lumii în principii antagonice, care completează în mod necesar întregul: lumină-intuneric, caldură-frig, mişcare-repaos, masculin-feminin, viaţă-moarte, bine-rău), simbolurile condiţiei umane (aspiraţia omului de a-şi depăşi condiţia, de obicei prin imitarea unor valori ambientale – mitul lui Icar), viaţa şi moartea (ca antiteză acută supremă sau ca idee de stări diferite ale aceleiaşi existenţe), aria timpului (timpul uman măsurabil şi timpul divin, deci numenal, înaintea acestora şi după ele, unele mituri admiţând şi absenţa timpului). Kernbach este conştient de faptul că nicio clasificare nu atinge ultima rigoare, el susţinând că, de fapt, categoriile de mituri adesea interferează[30].

Dintre vechile clasificări ale miturilor, putem menţiona clasificarea realizată de etnograful şi mitologul scoţian de secol XIX, Andrew Lang. Acesta clasifică miturile astfel: mituri despre originea lumii (cosmogonice), mituri despre originea omului (antropogonice), mituri ale artei de a trăi (despre culture heroes — eroi civilizatori), mituri astrale, ale Soarelui si Lunii, mituri ale morţii, mituri ale răpirii focului, mituri eroice şi romantice (cum ar fi cele despre Perseus, Odysseus sau Siegfried)[31]. Clasificările eclectice curente se reduc, de obicei, la următoarele categorii de mituri: mituri teogonice (originea şi istoria zeilor), mituri

[28] *Ibidem*, p. 10-11.
[29] *Ibidem*, p. 11.
[30] *Ibidem*.
[31] apud Victor Kernbach, op. cit., p. 417.

cosmogonice (creaţia lumii), mituri etiologice (originea fiinţelor şi lucrurilor), mituri eshatologice (sfârşitul lumii), și mituri morale (lupta între bine şi rău, între zei şi demoni)[32].

Romulus Vulcănescu clasifică miturile şi mitologiile în trei categorii: conservate in situ (în culturi şi religii populare), reconstituite (din materiale documentare şi relicve istorice) şi inventate (de artişti, literaţi şi oameni de ştiinţă)[33]. Mitologia română prezintă, în opinia lui Vulcănescu, trei nivele de „cugetare mitică": nivelul substratului mitic (ce ţine în general de comuna primitivă), nivelul adstratului mitic (ce ţine de Evul Mediu) şi nivelul stratului mitic (ce ţine de perioada modernă şi contemporană)[34]. De asemenea, el vorbeşte despre mitologii incomplete, care rămân la stadiul demonologic şi eroologic, la „popoare primitive", şi mituri complete la „popoarele istorice"[35]. Iar Arnold Van Gennep distinge povestirile, miturile, cu valoare estetică, de cele cu valoare utilitară, dar le clasifică şi după temele, credinţele şi calitatea personajelor[36]. Mircea Eliade este cel care realizează o clasificare modernă şi complexă a miturilor. El le împarte în următoarele categorii: mituri ale începutului şi sfârşitului (miturile obârşiei şi mituri cosmogonice, repetiţia periodică a mitului cosmogonic, sfârşitul lumii, în trecut şi viitor, miturile milenariste), mituri ale fiinţelor superioare şi ale zeilor cereşti, mituri antropogonice, mituri ale transformării (schimbările cosmice, originea morţii), miturile corpurilor cereşti şi ale vieţii naturii, Soarelui şi Lunii, și mituri despre eroi. Dar toate aceste clasificări sunt mai ales tematice. Miturile pot fi clasificate însă, mai de folos pentru orice cercetare, după caracterul structurilor şi după vârsta probabilă a formării, cum ar fi clasificarea în cele patru categorii amintite mai devreme: mitul memorial, mitul fenomenologic, mitul cosmografic şi mitul transcendental.

În concluzie, se poate afirma că toate cercetările realizate de-a lungul timpului asupra noțiunii de mit, cercetări care au încercat să găsească o definire clară și completă a mitului, nu au reușit să o facă în totalitate, însă fiecare dintre aceste cercetări a ajutat la aducerea acestei noțiuni înspre modernitate. Se poate afirma însă, cu certitudine, că mitul reprezintă un tip special de narațiune, cu caracter fondator, care se ocupă de semnificațiile sau originea lucrurilor, el fiind, în același timp, o narațiune cu caracter simbolic, în care sunt incluse elemente imposibil de interpretat doar pe baza datelor empirice[37]. În același timp, mitul poate fi văzut nu ca o teorie sau o doctrină, ci chiar ca o „inserţie a omului în realitate", putând fi astfel explicat ca o formă de exprimare stilistică a comportamentului uman[38].

[32] *Ibidem*.
[33] Romulus Vulcănescu, op. cit.,p. 52.
[34] *Ibidem*,p. 54.
[35] *Ibidem*, p. 52-53.
[36] Arnold van Gennep, op. cit., p. 39.
[37] Marie-Odile Géraud și alţii, *Noțiunile – cheie ale etnologiei*, Iași, Editura Polirom, 2001, p. 298.
[38] Georges Gusdorf, *Mit şi metafizică,* Timişoara, Editura Amarcord, 1996, p. 16–19.

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# TAONGA-THE DILEMMA OF BELONGING: TRACING KAHU'S TRAJECTORIES IN REVEALING AND FACING HER BICULTURAL IDENTITY

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***Abstract**: There was a long,oral Maori spiritual tradition before the arrival and settlement of Europeans in the 19th century but it was only in the latter half of the next century that authors began to explore the impact of the colonizer upon the colonized, themes of landscapes and isolation,failure and hope,alienation and strength.The prolific Witi Tame Ihimaera intermingled contemporary Maori culture with myths, legends,funeral chants,rituals, dream sequences,and dramatic interchanges.Thus he became the first Maori writer to publish his short stories and first novel in the 1970s.After a pause of several years The Whale Rider turned him into an influential figure in New Zealand literature with large readership, the film adaptation being highly acclaimed in 2002.As a genuine Indigenous writer he told the moving story of a young girl who,by courage and determination becomes the leader of her people.Ihimaera approached the bicultural integration ,a blending of cultural perspectives revealing the complete absorption of the Maori way of life by pakeha,the white society.The writer underlines the co-existence of the two cultures as the most profitable way of preserving in fact the very essence of cultural difference that age-old question forever reinvigorated,of who has the right to belong.*

***Keywords**: legend, New Zealand, postcolonial ,Maori, leader,biculturalism, integration*

Witi Ihimaera is a New Zealand novelist and short-story writer. Born in 1944 in Gisborne on North Island, Ihimaera is the most significant Maori writer to have emerged to date. He went to school in Gisborne, but frequently visited his grandparents in the nearby village of Waituhi, which figures prominently in many of his stories. Later he attended the Universities of Auckland and Wellington and has worked in the New Zealand diplomatic corps. His collection of short stories, *Pounamu, Pounamu* (1972), was the first work of fiction published by a Maori.

" *Pounamu* is a type of jade the Maoris used for their ornaments and weapons prior to the advent of Europeans and in the novel comes to symbolize pre-Western Maori culture, and particularly its intense relationship with the land. Ihimaera followed this work with two novels, *Tangi* (1973) and *Whanau* (1974). 'Whanau' refers to the Maori extended family, and three generations figure in the novel, with a grandfather and his grandson sharing a common reverence for the traditional culture and the intervening generation seen as having drifted away from the old Maori ways. *The New Net Goes Fishing* (1977), a collection of short stories, mainly deals with the problems of contemporary urban life, but again demonstrates a concern with retrieving the spiritual legacy of the past. Along with D. S. Long, Ihimaera has edited *Into the World of Light: An Anthology of Maori Writing* (1982), which surveys the rapid development of the literature in the previous dozen years. Ihimaera has also written operas." (Ousby, 1998: 465)

Ihimaera made a name for himself by representing Maori past and present experiences. He was a pioneer of Maori writing in English. His books made an impact in New Zealand and have helped to raise awareness of the problems of ethnicity and violence towards people and nature that New Zealand has faced.

*The Whale Rider* (1987), a highly symbolic and metaphorical narrative, found its way onto the pages of the novel that turned into a canonical one, being mandatory reading in New Zealand highschools before hitting the big screen.

New Zealand is a particularly complex site in which such discourses are articulated; as a country with an ambivalent attitude towards its past. It is a magnificent portrait of New Zealand as well as a thoughtful, vivid, exceptional, spiritual coming-of-age tale that transcends its particular cultural context.

Witi Ihimaera explores the oppressive forces of racism and sexism while also tracing his own identity as a Maori. Through this journey, he develops a sense of belonging and comes to view his Maori heritage as both positive and enriching. Witi Ihimaera negotiates and articulates through his oeuvre a sense of belonging, while he also aims at a definition of Kahu's own identity as a Maori within the three-dimensional framework of time, space, and gender. The interrelationship of her identity is viewed in a bicultural context of New Zealand.

Biculturalism encompasses a variety of situations in which the individual is part of two systems of values, customs, behaviors and languages. Writing about Anglo-Maori relations goes back to 1902, when William Satchell, another New Zealand novelist, born in 1860 in London who completed his education at Heidelberg, and emigrated to New Zealand in the 1880s, settled near Auckland, and published his first novel of New Zealand life, *The Land of the Lost*. Other novels were *The Toll of the Bush* (1905), *The Elixir of Life* (1907) and the highly praized *The Greenstone Door* (1914), a novel about Anglo-Maori relations.

In terms of biculturalism, bicultural individuals may have higher levels of cognitive complexity than their monocultural counterparts. Knowledge more than culture may increase people's ability to detect, process and organize everyday cultural meaning.

If we refer to the disadvantages of being bicultural, we may mention the idea of belonging, as it is human nature to desire belonging and human relationships. As for family expectations, we may include those of frustration caused by rejection as is the case of Kahu's being repelled by her own grandfather. Some people tend to silence their own voice, so that they can fit in. This is not the attitude that Kahu adopted. On the contrary, she finally succeeded in proving that she can become the leader of the Maori people in her community, even making her grandpa proud of her.

Kahu remained true to her roots, even during challenging family events. "The first was when we discovered that Kahu adored the Maori food. Nanny (her grandma) had given her a spoonful of fermented corn, and next minute Kahu had eaten the lot. 'This kid's a throwback,' Nanny Flowers said. 'She doesn't like milk or hot drinks, only cold water. She doesn't like sugar, only Maori food.'" (TWR, p.36)

The narrator of the novel, Kahu's uncle Rawiri, described in detail the second event that happened by the night when Koro Apirana (her grandpa) was having a tribal meeting at the house. "He had asked all the men to be there, including me and the boys. We crowded into the sitting room and after prayer and a welcome speech, he got down to business. He said he wanted to begin a regular instruction period for the men so that we would be able to learn our history and our customs. Just the men, he added, because men were sacred. Of course, the instruction wouldn't be like in the old days, not as strict, but the purpose would be the same: to keep the Maori language going, and the strength of the tribe. It was important, he said, for us to be so taught" (TWR, p. 37).

He continued with other challenges to be passed: "tests of memory, as in remembering long lines of genealogy; tests of dexterity, wisdom, physical and psychological strength. Among them had been a dive into deep water to retrieve a carved stone dropped there by the priest." (TWR, p.37). This ancient Maori tradition reminds us of the Christian throwing of the Holy Cross in the freezing water of the Danube or the Black Sea on the Feast of Epiphany, January 6, when the priest throws the cross into the water, and the young men swim to retrieve

it. The one who finds it is blessed and is said to have good luck throughout the year. Kahu, the girl despised by her grandpa, is the only one who has the courage and the strength to dive into the water and find the carved stone dropped by Koro while all the young Maoris failed to find it.

Rawiri also mentions another Maori feature, the power to talk to the beasts and creatures of the sea but he complains about the fact that they have lost that ability. Our feminine protagonist tries to hide in the meeting house so she can learn the secrets of communication with the whales and dolphins that will finally save her from drowning in the sea when she keeps riding the tattooed leading whale.

A queer old tradition implied the biting on the big toe of the Maori leader, a sign of respect for the head of the tribe. It was meant only for boys, but again, revolting against gender discrimination Kahu, the little girl, crawled unobserved into the room, got near her grandpa and bit his toe "as she played with it like a puppy with a bone. Then she looked up at him and her eyes seemed to say: 'Don't think you're leaving *me* out of this" (TWR, p.38).

The challenge associated with bicultural identity can be viewed whenever bicultural individuals may experience difficulties in adapting to new cultural environments or integrating into communities. Kahu again is an example of a Maori who faces any cultural conflicts or pressures as she conforms to her ancestry without neglecting her connection to the present New Zealand realities, where Pakeha, the White settlers, descendants of the European waves of immigrants, coexist with the indigenous tribes.

Witi Ihimaera approached the bicultural integration, an admixture of cultural perspectives revealing the complete absorption of the Maori way of life by pakeha, the white society. The writer underlines the co-existence of the two cultures as the most profitable way of preserving, in fact, the very essence of cultural difference — that age-old question, forever reinvigorated of who has the right to belong.

We have an attempt to establish the relevance of language for ethnic identification. An analysis of a literary text written by a Maori that uses bilinguality as a way to rupture the customary dominant monocultural assumptions of literary production.

Witi Ihimaera uses as his main language English. However, he also incorporates into his text the language of the Maori culture to a different degree and with a diverse aim. The Maori language he resorts to is to undermine the smooth surface of the dominant monolinguality and monoculture.

Kahu's speech in Maori "E nga Rangatira,'Kahu began, 'e nga iwi', she looked at koro Apirana's empty seat, 'tena koutou, tena koutou katoa.' There were stars in her eyes, like sparkling tears. 'Distinguished guests, members of the audience, my speech is a speech of love for my grandfather, Koro Apirana' "at the Break-up ceremony is an example of respect for her grandfather. She conveyed in a clear and warm voice that rang with love, expressing" how grateful she was to live in Whangara and that her aim in life was to fulfil the wishes of her grandfather and of the tribe." (TWR, p. 93)

Witi Ihimaera endeavors to interpret the different and distinct ways he creates and gives meaning to a postmodern ethnicity, which is not at all a Utopian Di-Ethnia but a real identity in 21st century New Zealand in a transcultural future.

In appreciation of her Whakapapa and in support for her, her uncle Rawiri initiated the Haka, the traditional Maori war dance, a fierce display of a tribe's pride, strength and unity. This is another instance to celebrate Maori tradition.

Haka, 100% pure New Zealand, has its origins in Maori legend. Traditionally, Haka was a way to welcome and entertain visiting tribes but it also served to prepare warriors before heading into battle, a show of physical bravery. It can be translated as dance, but it is not a dance in the sense one might imagine. Performed in a group, Haka implies chanting and actions such as wae wae takahia (stamping), hand movements and facial gestures like pukana (bulging

eyes) and whetero (sticking out of the tongue). Today Haka is a representation of Mana (prestige) and respect. It is performed on weddings, funerals and at powhiri (a traditional welcome). Haka is performed for serious and celebratory reasons, woven into the fabric of the community at schools, cultural events, graduations and even as a form of protest. The wairua (spirit) of Haka causes strong feelings and emotions, sensations of fright, scare, excitement, immersion and power.

Witi Ihimaera wrote an astonishing, painfully moving interrogation of the contradictions in a patriarchal society. The novel affords valuable insights into the immature personality of Kahu later by skills of description and thematic development, providing the genesis for the estranged notion of self expressed by means of other characters as well. The novel is of particular historical significance in that its subversive postcolonial thrust reveals much of the prominent postcolonial literature written in English. Witi Ihimaera was a distinguished academic at the University of Auckland, teaching creative writing and indigenous literature.

Interestingly enough, the minority Maoris have maintained a distinctive identity. Accomplished as his word is, it attracts attention due to its exotic flavor. A work that seems to cater to such tastes and what still maintains a distinctive New Zealand identity. Somehow, the novel blurs the distinctions between dominant and marginalized languages. He launches a meta-literary meditation in two important domains of postcolonial theorization. First, Ihimaera's fiction calls into question the paradigmatic hierarchy of center and periphery in the postcolonial world, recasting the relationships between settler colonies, ex-colonial developing countries, and between English and Maori languages. New Zealand is together with USA, Canada and Australia considered settler countries.

Secondly, the novel questions the contours of a postmodern, postcolonial subjectivity, using the crisis of linguistic and gender identity as the site of newly emergent forms of subjectivity whose precise nature are not yet clearly discernible.

Ihimaera, like other postcolonial writers, feels the necessity to articulate his own experience as there is no reason to keep it hidden under wraps and to preserve a decorous silence about the double marginalization which, sadly enough, is existent. The novelist is one of those who are able to articulate the pain of the very real scars dealt by racism, sexism and patriarchal exploitation.

By refusing to be silenced by a man, white or Maori, who owns the whole power, the Maori woman speaks for herself such as Nanny Flowers does. She insists to tell her version of the story that may be heard; she consolidates her sins of herself, she may establish an identity for herself, new or otherwise.

In the novel, it is apparent that the novelist handles the themes of inner and outer cultural conflict very adroitly and presents the experiences of the female protagonist in honest, unsentimental and often richly humorous account without the slightest trace of self-pity.
We might consider Ihimaera's glimpse at a certain process of empowering a Maori girl necessary in order to realize that Kahu should take the liberty of redefining herself on her own terms and thus to reclaim the position of a leader of her people.

Kahu tries to translate herself into the community, dreaming of a positive future that she envisaged as one deprived of sexism. She, a voice-full teenager, turns into an admirable shero. Thus, she belongs to such sheros, women who have begun to speak for themselves, albeit out of their socially/culturally imposed voicelessness.

Witi Ihimaera created the type of an independent, proud character, such as Nanny Flowers or an adolescent like Kahu, who follows in the steps of her grandma. In fact, she was named by her grandmother to prove that they were both of the same blood, and Nanny confronted her husband's opinion that she did not deserve to wear a man's name. "Not only was Kahutia Te Rangi a man's name but it was also the name of the ancestor of our village.

Koro Apirana felt that naming a girl-child after the founder of our tribe was belittling Kahutia Te Rangi's prestige. From that time onward, whenever Koro Apirana went past the meeting house, he would look up at the figure of Kahutia Te Rangi on the whale and shake his head sorrowfully. Then he would say to Nanny Flowers, 'You stepped out of line, dear, you shouldn't have done it.' "(TWR, p. 20)

The novelist felt that with women uncovering the power that had been hitherto hidden from them, the tide is turning. We witness a re-(w)riting of his-story as her-story. The whale rider tale comes as proof in this respect.

Another aspect that Witi Ihimaera tackled was a kind of philosophy of nature centred on ecology, one which developed from the ' natural philosophy' of the 18th century explored by German and English romanticism. Still, it includes concepts from evolution, geological history that were yet to be developed and improved at the time of Romanticism and later on as is the case with environmental protection.

Kiro Apirana is a kind of alter ego of Witi Ihimaera when he deplores the savage behaviour of Pakehas destroying the harmony of nature: "In our village,' Koro Apirana told us, 'we have always endeavoured to live in harmony with Tangaroa's kingdom and the guardians therein. We have made offerings to the sea god to thank him and when we need his favour, and we have called upon our guardians whenever we are in need of help. We have blessed every new net and new line to Tangaroa. We have tried not to take food with us in our boats when we fish because of the sacred nature of our task.'…'Our fishing areas have always been placed under the protective custody of the guardians,' Koro Apirana said. 'In their honour we have often placed talismanic shrines. In this way the fish have been protected, attracted to the fishing grounds, and thus a plentiful supply has been assured. We try never to overfish for to do so would be to take greedy advantage of Tangaroa and would bring retribution."(TWR, p. 51)

This possible theme might be that of immanence, of life's expressive potentiality in animate and inanimate nature, in close connection with another one, the myth of paradise and the disastrous separation of the European idea of paradise from the actuality of nature in the Pacific.

*The Whale Rider* is an attempt in narrative form with poetic overtones to show the meeting of nature and history in the Pacific. It notates the history of the Maori people and touches contemporary concepts of nature based on a balance required between the people and the wonderful creatures of the sea, the silver dream dolphins, the precious whales that the Maoris respected, celebrated and tried to save whenever they proved suicidal, getting stranded.

The theme of the novel became refreshing and the tone came closer to an epic adventure, an evocative modern fairytale with Kahu, a supernatural protagonist riding the ancient whale and the herd of the singing whales that enchanted the audience, young or old.

Towards the end of the novel in that fairytale atmosphere with speaking and singing whales, Witi Ihimaera gives his readers the expected positive answer to the most important question 'Thus the rider still live?' explaining that the old mother-whale sang to the whale rider, encouraging Kahu not to be afraid while the ancient bull-whale concluded: " 'Very well, the ancient bull whale said. 'Then let everyone live, and let the partnership between land and sea, whales and all humankind, also remain." (TWR, p. 159). The herd was glad that the tribe would also live so as to teach the girl carefully " before she could claim the place for her people in the world" ( TWR, p.159)

A following possible theme may be the examination of the rural area as the most dramatic human construct in the contemporary Pacific, a construct arising from the driving force of the paradise myth.

Witi Ihimaera's contribution to the production of identity through the re-telling of the past might be so touching. The scene when Kahu's grandfather gathered the Maori boys and men who came with tractors to pull with ropes the suicidal whales under difficult weather

conditions is worth mentioning. Saving the tattooed sacred male whale from dying on the beach is another moving moment. " …we wish to live. Return to the sea. Return to your kingdom of Tangaroa." ( TWR, p. 131)

Nanny Flowers came followed by the women of the village to get involved as well and join the men. The dialogue between Koro Apirana and his granddaughter Kahu is also emotional.

" Our ancestor wants to die.'

'But why?'

'There is no place for it here in this world. The people who once commanded it are no longer here.' He paused. 'When it dies, we die. I die.'

'No, Paka. And if it lives?'

'Then we live also." ( TWR, p. 133)

That was the very climax of the story. Kahu in a white dress and white ribboned pigtails, the fearless kid plunged into the sea with huge waves in order to prove her awe for the ancestor and her love for Paka, her grandfather, though he never accepted her as a possible leader of Maori people, for the plain and simple reason that she was a girl. The only words she could think of were " if the whale lives, we live." (TWR, p.134). She was determined and felt strong enough to save the whale with the tattoo.

Ihimaera contrasts the past with the present times when people lost their way of talking to whales. Kahu, the Maori adolescent, learned from Koro's lessons taught to the boys in the meeting house. She knew how to speak and to sing in order to be understood by the whales, her ancestors. So, all of a sudden she began to sing to the whale, telling it about her coming. In the Maori language, her native tongue 'karanga mai, karanga mai, karanga mai ', which meant 'oh sacred ancestor, I am coming to you' and she called 'I am Kahu. Ko Kahutia Te Rangi ahau' ( TWR, p.136).

She reached the whale, which was hanging onto its jaw, greeted the ancient one, patted it and looking into its eye kept telling ' I have come to you' in Maori.

As she was on the verge of choking with the water, Kahu began to cry and ask for the whale's help 'Ko Kahutia Te Rangi ahau. Ko Paikea' ( TWR, p.137). She felt the whale react at her words and she succeeded in holding on the whale's forward fin.

When Witi Ihimaera makes a point of describing himself as a Maori writer, he implicitly seems to refer to what was called a 'conception of identity' which leaves with and through, not despite difference by hybridity. As a result of this particular positioning 'in context' ( as part of a 'reconfigured' center), Witi Ihimaera's writing challenges from 'within' an attitude evocative of historiographic metafiction's somewhat different strategy, which subverts through irony, not through rejection.

Witi Ihimaera analyzed the Maori world to make it more accessible to an English reading public, and Maori elements became more prominent as his literary career progressed. *The Whale Rider* is a representative novel from his initial period, a Maori fable and a celebration of the redeeming Pakeha peace. Ihimaera's New Zealand world is no doubt rooted and complete and the admixture of elements the novelist identifies does justice to the complexities of the discursive continuum along which Ihimaera's fictional practice operates. Thus we endeavour to locate Witi Ihimaera's fictional village of Whangara, tracing aspects of biculturalism. " Whangara must be one of the most beautiful places in the world, like a kingfisher's nest floating on the water at summer solstice. There it was, with church in the foreground and marae behind, silhouetted against the turbulent sea. And there was Paikea, our eternal sentinel, always vigilant against any who would wish to harm his descendants. Caught like this, the village was a picture of normality given the events that were to come." (TWR, p.120).

Witi Ihimaera was and is still concerned with the New Zealand identity and plight. He portrayed discontentment with the political and cultural reunion between Maori and Pakeha speaking people. The political and cultural legacies were impeding genuine reunification; thus it was built on shaky foundations. Ihimaera's views reflected the opinions of many New Zealanders which helped and even today are helping to keep Maori and Pakeha united.

Ihimaera's prose shows clear signs of the cultural intricacy that mark his life and career, revealing an awareness that is both Maori and European and is so in ways that can sometimes be isolated from each other but are often indistinguishably merged. Both illustrate the fluid nature of the concept of cultural identity.

The best way to conclude is in quoting Elleke Boehmer's inspired opinion in the chapter 'All about us and within :Indigenous writing'.

" Since the 1970s, the writing of Indigenous or 'First' peoples in white settler colonies has emerged as another important constituency located at once within and without existing forms of postcolonial self-expression. Aboriginal or 'Koori' writers in Australia, such as Oodgeroo Noonuccal (Kath Walker) and Archie Weller, or Maori New Zealanders like Witi Ihimaera and Patricia Grace, or the native Canadian writer, Beatrice Culleton, all identify with the vision and objectives of other postcolonial writing: the quest for personal and racial/cultural identity, the belief that writing is an integral part of self-definition, the emphasis on historical reconstruction."( Boehmer, 1995 : 228,229)

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# CHRONOTOPES AND INTIMATE SPACES: BAKHTIN, BACHELARD, AND MULTICULTURAL IDENTITY IN ELIF SHAFAK'S THREE DAUGHTERS OF EVE

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***Abstract:*** *This article argues that combining Bakhtin's idea of the chronotope with Bachelard's focus on intimate spaces offers a deeper reading of Elif Shafak's Three Daughters of Eve. Bakhtin helps explain how the contrasting environments of Istanbul and Oxford impose different cultural expectations and timelines that divide Peri's sense of self, while Bachelard shows how private spaces – homes, rooms, small corners – shape her inner emotional world. Together, these perspectives reveal that multicultural identity in the novel is not a simple blend but a continuous movement between outer social spaces and inner personal ones. Peri's hybrid identity forms through the tension between the public environments she navigates and her private inner spaces of memory and reflection.*

***Keywords:*** *Bakhtin's chronotope, Bachelard's private space, multicultural identity, Istanbul, Oxford*

## Introduction

Elif Shafak is a Turkish-British novelist, essayist, and public thinker. She was born in Strasbourg in 1971 and grew up in several countries, including France, Spain, and Turkey, which gives her writing a strong international and multicultural perspective. She has written many well-known books, such as *The Bastard of Istanbul*, *The Forty Rules of Love*, *The Architect's Apprentice*, and *Three Daughters of Eve*. Her novels often deal with issues like identity, gender, memory, and the clash between tradition and modern life. Shafak is known for using symbolism, emotional and lyrical language, and stories with many different voices. She frequently writes about Sufism, feminism, exile, and the tensions between East and West, which has made her one of the most influential writers in contemporary world literature.

The novel this article examines, *Three Daughters of Eve* (2016), follows Peri, a middle-aged Turkish woman caught between faith, doubt, and modernity, as she travels to a lavish dinner party in contemporary Istanbul. On her way, her handbag is snatched by a street thief, an incident that not only exposes the city's social tensions, but also causes an old photograph of her Oxford professor, Azur, to appear again, bringing back a wave of memories. Through extended flashbacks to her university years in Oxford, the novel recounts Peri's intense friendship with two other students – Shirin, secular and outspoken, and Mona, devout and politically engaged – and her complicated relationship with Professor Azur, whose challenging "God" seminar pushes the students to rethink their beliefs. Moving constantly between Istanbul's polarized present and Oxford's intellectual pressures, the story explores identity, womanhood, religion, and the emotional struggle of reconciling conflicting cultural worlds while still dealing with her guilt and the choices she never fully faced.

Many critics have already studied the novel from perspectives such as gender, Islam, secularism, political tension, or cosmopolitan identity. In this article, however, we focus on how the story uses time and space to shape meaning in a novel built on strong contrasts between places and moments, showing how cultural, religious, and personal struggles shape Peri's life.

## A framework of Bakhtin's Chronotope and Bachelard's Poetics of Space

Bakhtin's idea of the chronotope explains how time and space work together to shape a story. He writes that in the chronotope, "time becomes, in effect, tangible and visible" and that it is the place where "the knots of narrative are tied and untied" (Bakhtin, 2011, p. 250). Gaston Bachelard offers a different but complementary view by looking closely at interior, intimate spaces. He argues that the house is one of the strongest forces in the growth of the self, writing that "the house shelters daydreaming […] protects the dreamer, […] allows one to dream in peace" (Bachelard, 1958, p.6). For Bachelard, small places like rooms, corners, and nests carry emotional weight because they store memories, fears, and wishes – what he calls "the topography of our intimate being." (Bachelard, 1958, p. xxxvi)

Putting Bakhtin and Bachelard together helps us see that the novel works on two levels at the same time: the first one is that of large public spaces (the cities of Istanbul and Oxford), which shape cultural expectations and public identity, and the second – of small private spaces (homes, rooms, offices), where Peri's inner life – her doubts, hopes, and memories – takes form. Using both thinkers' approaches gives us a fuller picture of Peri's multicultural identity, because it shows how she is shaped not only by the cities she moves through, but also by the private spaces where she thinks, remembers, and dreams.

## Istanbul: Nonlinear Chronotope and Conflicting Reveries

In Elif Shafak's novel, the metropolis of Istanbul works as a space where many layers of time exist at once – traces of the Byzantine, Ottoman, and modern Turkish worlds all overlap. The city does not feel linear or stable; instead, it holds old memories under new buildings, a reminder that the past is never fully gone.

Bakhtin's idea of the chronotope clarifies how Istanbul's rhythms – political-arguments, family disputes, and constant tension between old and new – shape Peri's early sense of a divided identity. Bachelard adds another level: he describes the house as a space that "shelters daydreaming" (Bachelard, 1958, p. 6) and holds one's inner life. Peri's childhood home reflects this same mixture. Her father's proud secularism and her mother's deep religiosity clash again and again, creating a domestic pattern that repeats rather than resolves. As a child, she felt "pulled in two opposite directions," (Shafak, 2017, p. 79) showing how the family home becomes a small version of the city's cultural conflict.

These two opposing worlds appear clearly in the two shelves of their living room: "The gulf between Peri's parents was nowhere more apparent than in one particular corner of the living room. There were two shelves above the TV stand, the first of which was reserved for her father's books […]. The second shelf was a different world altogether. For years it had been occupied by porcelain horses of all sizes and colours – ponies, stallions and mare with golden manes and rainbow tails, frolicking, galloping, grazing. Gradually, books began to arrive […]. As new titles were added, the horses were relegated, inch by inch, to the end of the shelf, where they perched precariously as if on the edge of a cliff". (Shafak, 2017, p. 19)

From Bachelard's perspective, this small corner of the living room becomes a symbolic map of Peri's divided inner world. Bachelard argues that the house reflects our deepest emotions and memories — "the topography of our intimate being." (Bachelard, 1958, p. xxxvi) In this scene, the two shelves represent the two powerful forces shaping Peri's childhood: her father's secular, rational worldview and her mother's religious, tradition-bound one.

The first shelf, filled with the father's history books, political memoirs, and classics, resembles what Bachelard calls the attic-space – a place of clarity, reason, and intellectual order. These books embody the father's belief in logic, modernity, and the secular Turkish Republic. They signal a worldview grounded in reading, argument, and individual thought.

The second shelf, however, belongs entirely to her mother and carries a very different emotional weight. The porcelain horses form what Bachelard describes as a miniature world of

reverie, a place where imagination and memory can flourish. But over time, this shelf changes. Religious books — Hadith collections, moral instruction, and guides to proper Muslim conduct — begin to appear. This shift fills the mother's shelf with what would be, in Bachelard's view, "oneiric" objects of belief: objects that anchor dreams, fears, and inherited truths. While the father's books represent rational thinking, the mother's religious texts represent spiritual certainty and the weight of tradition.

As these books arrive, the porcelain horses are slowly pushed aside "inch by inch," until they sit "as if on the edge of a cliff." This small physical movement has deep symbolic meaning. In Bachelard's terms, the mother's original dream-space – represented by the playful horses – is being crowded by dogma, by fixed truths that leave less room for reverie. The shrinking space of the horses mirrors the tightening grip of religious expectations in Peri's home.

For Peri, this corner becomes a psychological crossroads. The father's shelf invites her toward secular knowledge; the mother's shelf pulls her toward faith and tradition. The living room corner is therefore a miniature Bachelardian house-within-the-house, containing two incompatible worlds pressed together. It is a domestic reminder of the conflict she internalizes: between two poles, between belief and doubt, modernity and tradition. Through this lens, the shelves do not simply decorate the living room — they stage the ongoing battle between two identities, shaping Peri's inner life long before she tries to reconcile these forces as an adult. Moreover, mirroring the spiritual conflict in her own house, Peri's struggle is not only cultural but also philosophical, as long as she cannot reconcile different understandings of God - merciful vs. punitive, abstract vs. personal, rational vs. mystical. (see Rafique, H., Saleem, A., & Munawar, B. (2020)).

The Istanbul dinner party shows a very different kind of chronotope. From a Bakhtinian perspective, it becomes a ritual space where wealthy guests repeat the same polished behaviors and play out fixed social roles, so that time feels paused and identity is performed rather than lived (Al-Zahrani and Al-Sharqi 91). Peri notices the glittering masks people wear and how everyone speaks and behaves for show, hiding behind layers of display (and make-up), turning the gathering into a scripted performance rather than a genuine moment of connection. In Bakhtin's terms, it is a chronotope where social roles repeat themselves. From Bachelard's viewpoint, however, the dinner party is an empty space focused on appearances that leaves no room for interior thought or emotion — only performance.

The dinner party takes place in a home that visually embodies Istanbul's cultural tensions. The décor – Italian furniture, English chandeliers, French curtains, Persian carpets, and Ottoman motifs – creates a strikingly mixed environment (see Shafak, 2017, p. 63). From a Bakhtinian perspective, this setting becomes a chronotope of hybridity, where time and space are shaped by overlapping histories: European modernity, Ottoman heritage, and Middle Eastern aesthetics all coexist within the same room. Bakhtin argues that chronotopes reveal the ideological atmosphere of an age, and here the atmosphere is one of constant cultural negotiation, a physical manifestation of Istanbul's unresolved identity between East and West.

Yet while the room is rich and luxurious, it is not intimate. Using Bachelard's terms, this is not a "house of daydreaming" but a performative interior. The space is curated for display rather than comfort: foreign furniture, imported art, and carefully chosen ornaments create surfaces that signal wealth and status, not emotional depth. For Bachelard, true interiority emerges from small, protective spaces such as corners, rooms of reverie, or familiar domestic objects. This dining room offers none of these. Its heavy decoration and social pressure leave no room for personal reflection. Instead of being a refuge, the room becomes a space for display.

The social rituals that unfold in the room reinforce this reading. Peri recalls countless similar gatherings where conservative Muslims mingled easily with liberal drinkers, raising glasses of water in polite toasts. Religion in this milieu becomes a collage of contradictions:

people drink all year but repent during the Night of Qadr; they fast during Ramadan "to renew faith and to lose weight"; they believe in charms against the evil eye while watching belly dancers on New Year's Eve (see Shafak, 2017, p. 64). Using Bakhtin's terms, this dinner party becomes a heterogeneous social chronotope, where conflicting moralities and identities are performed together in the same space. The sacred and the secular blend, not harmoniously, but through convenience and social choreography: "a bit of this, a bit of that."

Moreover, the room's contradictions gain emotional weight. Its lack of private, comforting corners reflects the lack of inner stability in the social world it contains. The heavy decoration and mix of styles prevent any real psychological grounding. Instead of being a home-space that allows reverie or security, it is a space where people perform identity rather than inhabit it. Peri senses this tension: she watches as familiar cultural gestures, religious habits, and modern behaviors mix without forming a stable whole. For her, the dinner party becomes a symbolic environment that reflects her own internal fragmentation. The hybrid décor echoes her hybrid upbringing; the contradictory social rituals mirror her own "in-between" identity. In this combined Bakhtinian–Bachelardian reading, the dinner-party scene is both a chronotope of cultural performance and a non-intimate interior, a space that shows the complexities and conflicts that define Peri's understanding of Istanbul – and ultimately, of herself.

Seen together, these images of Peri's house and the rich house of the dinner party show that Istanbul is both a cultural space and an emotional one. The city shapes Peri through constant repetition — family arguments, confused loyalties, and the shallow rituals of the elite. It becomes a place where her mixed identity is formed through both public pressures and private tensions.

**Oxford/London: Linear Chronotope and the Spaces of Intellectual Reverie**

In contrast to Istanbul's layered, cyclical time, Oxford is presented as a chronotope of linearity and rational modernity. The academic calendar, the progression of courses, the structure of lectures and debates – all these temporal markers suggest that identity in Oxford moves forward, towards intellectual development and self-fashioning. But this sense of order is disrupted by post-9/11 suspicion and the quiet monitoring of Muslim or Middle Eastern students. The university seems open, yet its Eurocentric attitudes and power structures limit that openness. Oxford becomes a kind of conditional cosmopolitan space – inviting on the surface, but unequal underneath.

Oxford during Christmas becomes a distinct chronotope that shapes Peri's emotional experience. Bakhtin considers that chronotopes are formed when space "thickens" with meaning, and that is exactly what happens here. The festive season, with its lights, carol singers, and decorated shops, creates a cultural rhythm that is unfamiliar to Peri. The city is bright and lively, yet Peri feels isolated inside it (Shafak, 2017, p. 172). This contrast shows how the chronotope of Oxford at Christmas highlights her sense of being "out of place": the city celebrates togetherness, while she experiences loneliness. The festive atmosphere becomes an external structure that intensifies her inner split between Istanbul and Oxford, between belonging and alienation.

Bachelard's ideas about intimate space help deepen the reading. In his view, emotional life is tied to the small, personal spaces we inhabit. Here, Peri's personal daily routine – eating alone at a Chinese restaurant – functions as a Bachelardian corner: a small, repetitive space where her emotions settle. The restaurant becomes a place of solitude rather than comfort. Instead of offering security, it emphasizes her displacement, because she sits "by herself at three tables," surrounded by emptiness. In Bachelard's terms, this is an uninhabited corner, a space that does not nurture imagination or reverie but exposes her vulnerability. (Shafak, 2017, p. 172).

Oxford without students "loses its soul," and Peri mirrors this emptiness – her inner world also feels drained. The absence of her peers removes the dialogic, social dimension that Bakhtin associates with shared spaces of communication. Peri no longer participates in Oxford's public chronotope; she moves through it like a ghost. The silence of the city creates a temporal suspension where days blend together, and Peri's sense of identity becomes less stable. (Shafak, 2017, p. 172).

Her part-time job at *Two Kinds of Intelligence* introduces another symbolic space. The shop's attempts to create unusual window displays – first a snowman reading a book, then Peri's idea of a "Christmas Tree of Forbidden Books" – reflect both creativity and transgression. This is where Peri re-enters a space of imagination. In Bachelard's terms, this marks a moment when she begins to build a new interior world, using books, symbols, and small acts of invention to reclaim emotional comfort. (Shafak, 2017, p. 172).

Thus, the fragment shows two contrasting spatial modes: the public chronotope of Oxford at Christmas, which is bright, festive, but alienating, and Peri's small, intimate spaces, the lonely restaurant, the quiet shop, the private moments of imagination. Together, these elements reveal Peri's emotional landscape: a young woman caught between worlds, trying to find a place where she can belong both culturally and inwardly.

Bakhtin also prompts us to envisage the seminar room of Professor Azur as a micro-chronotope of dialogic encounter. Here, students from various cultural backgrounds debate religion, secularism, feminism, and philosophy. This space stages genuine intercultural dialogue, but it is also shaped by Azur's authoritative presence and the implicit dominance of Western academic frameworks. The seminar room, therefore, reveals the limits of multicultural discourse even within an environment that celebrates intellectual openness. What is somehow puzzling and disrupting is that Professor Azur adapts the classroom for his course by introducing various unusual objects: he "arrived in the classroom his arms full of books. He was followed by someone else – a porter, it turned out – pushing a wheelbarrow heaped with a pottery stove, rolls of black paper, a CD player and several pillows" (Shafak, 2017, p. 396) Each student picked up a pillow, the electric stove was turned on and glowed a bright red, the black paper was used to cover the windows and the CD was used to play the sound of a crackling fire (see Shafak, 2017, p. 397).

Professor Azur's reorganization of the classroom creates a space that carries both chronotopic and poetic meaning. From a Bakhtinian perspective, the classroom – normally a rigid, institutional environment – is reshaped into a new chronotope, a setting where a different kind of time and space come together. By bringing in objects such as the stove, the black paper, a CD player and the pillows and darkening the windows, Azur suspends the linear, academic time of Oxford and creates a symbolic campfire circle. Time slows down, and the classroom no longer belongs to the university's official structure; instead, it becomes a dialogic space, one in which students explore belief, identity, and oppositions outside the constraints of formal academia. From Bachelard's viewpoint, Azur's actions transform a formal classroom into a kind of intimate interior. The pillows help students relax instead of sitting formally; the black paper shuts out the outside world; and the glowing stove and crackling sound create what Bachelard calls a "warm, daydreaming space." In *The Poetics of Space*, Bachelard says that fire encourages reverie and forms "a corner for the soul." Azur's makeshift hearth does exactly that: it creates a small, protected, almost home-like space where the students can think more freely and imaginatively. The classroom becomes a place of psychological openness rather than academic rigidity. Azur even explains that openly to his students: "We are going to a place René Descartes visited often. A place of dreams!" (Shafak, 2017, p. 397-398)

In the key of both Bakhtin and Bachelard, Azur is not merely decorating the room – he is constructing a space where new thinking becomes possible. Chronotopically, he shifts the coordinates of the classroom, altering the social rules of the seminar and creating a timeless,

communal circle. From Bachelard's point of view, he builds a miniature home-like environment, a "nest" for thought, where students can let down their guard. This dual transformation explains why Peri experiences Azur's class as unlike anything else in her life: it stands at the crossroads of rational inquiry and emotional introspection, mirroring the hybrid identity she struggles to build.

Other more intimate Oxford spaces, such as Peri's dormitory room, though small and impersonal, becomes a "nest" too. Time in the dormitory slows; memory and reflection accumulate; Peri engages in the kind of inner reverie that the Istanbul dinner-party space prohibits. In the same way, Azur's office works like a Bachelardian "corner" – a small, private space where Peri feels safe enough to share her doubts and think about parts of herself, she cannot express anywhere else. If the seminar room represents Bakhtin's idea of a public, open space for discussion, the office represents Bachelard's idea of a protected inner space. It is in this office, more that in the classroom, that Peri's emotional and intellectual struggles come to the surface. This is the place where she reflects most deeply, and where the tensions between Istanbul and Oxford turn into moments of self-questioning and self-discovery.

Thus, Oxford's spatial logic is twofold: its public spaces produce intellectual challenge, while its intimate spaces allow psychological transformation. Peri's multicultural identity, shaped by these interactions, becomes more than a cultural negotiation—it becomes an interplay between external chronotopes and internal reveries.

## Conclusions

The movement between Istanbul and Oxford creates the main time-space tension that shapes Peri's mixed identity. Istanbul's layered, memory-heavy sense of time and Oxford's straight, orderly academic time pull her in different directions. Peri grows up "in between" these worlds, and her identity keeps shifting as she moves from one chronotope to the other. But as Bachelard reminds us, identity is also formed in small, private spaces – the home, the dorm room, the office – where emotions and memories settle. In *Three Daughters of Eve*, who Peri becomes depends not only on large, public settings but also on intimate places that hold her inner life. Her hybrid identity is created in bustling cities, but just as much in corners, rooms, and personal spaces where she thinks, remembers, and dreams. In this way, the novel shows multicultural identity not as a smooth blend but as a constant negotiation shaped by both welcoming and restrictive spaces. Shafak's shifting narrative – moving between past and present, between Istanbul and Oxford, and between public scenes and private moments – mirrors Peri's own ongoing movement between cultures and selves.

Bringing Bakhtin's and Bachelard's approaches together gives a fuller picture of *Three Daughters of Eve*. Bakhtin's view helps show how Istanbul and Oxford act as two very different cultural chronotopes, each with its own sense of time, values, and social expectations that shape Peri's public identity. Bachelard's, in turn, highlights how private, interior spaces – rooms, corners, offices, and places of quiet – shape her inner identity through memory, emotion, and daydreaming.

Seen together, these ideas show that Peri's multicultural identity develops through the constant tension between public spaces and private interiors. Shafak's novel suggests that hybridity is not only a struggle between East and West or religion and secularism, but also between the structures of society and the small, personal spaces where a sense of self is formed.

In *Three Daughters of Eve*, multicultural identity is not a stable mixture but a constant movement across different spaces – cities, houses, rooms, classrooms – each with its own sense of time and emotional impact. By focusing on these layered spaces, Shafak shows how modern people navigate transnational life, shifting between the worlds around them and the private inner spaces they carry within.

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# PARATHETIC WRITING IN THE 16TH CENTURY IN WALLACHIA

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***Abstract:*** *Written to serve as a guide to the moral, diplomatic and authoritarian governance, a modern aspect for the period in which they were authored, The Teachings of Neagoe Basarab to his Son Theodosie represent a turning point in the parenetic literature precisely through the asssortment of elements from various areas of interest for a future lord, anointed as the Lord's vicegerent on earth. The representation of national interests in relations with other states, the behavior, the court ceremonial, the analogy of Wallachia to a garden imagined as the lord's pride, all these aspects have a great diplomatic and political charge, and reinforced by some rich examples from the Bible become the contents of a true textbook on the art of education for a lord still in training.*

***Keywords:*** *Neagoe Basarab, teachings, didactics, originality*

## I. Scrierea parenetică

Pentru cei care își găsesc motivația intelectuală pentru a se apleca asupra literaturii române vechi, scrierea parenetică reprezintă un text de o mare dimensiune morală și duhovnicească. Este neîndoielnic faptul că atenția cititorului modern va fi poate distrasă de gradul scăzut al caracterului literar și de lipsa unei delimitări clare între un act pur literar și altul care face mai degrabă mândrie spiritului național. Și acest lucru se poate realiza după o acceptare a faptului că deși redactate în altă limbă, în slavonă, ele sunt parte a culturii medievale românești. Și ca o suprapunere a faptelor istorice, anul în care se stinge Neagoe Basarab (1521) este anul în care cultura românească înregistrează *Scrisoarea lui Neacșu din Câmpulung*, cel mai vechi document datat scris în limba română.

Printre autorii de scrieri parenetice se numără Agapet (papă al Romei între 535-536) cu ale sale *Sfaturi pentru împăratul Justinian*, Fotie Patriarhul (mare îndrumător spiritual şi intelectual ortodox și patriarh al Constantinopolului între 877-886) sau împăratul Vasile Macedoneanul (împărat bizantin între 867-886, întemeietorul dinastiei macedonene şi iniţiatorul renaşterii artei bizantine, autorul operei *Învăţăturile lui Vasile Macedoneanul către fiul său, Leon*).

Ceea ce realizează Neagoe este o continuare a tradiţiei bizantine a genului parenetic, construind cu ajutorul educaţiei religioase şi a diplomaţiei, un conductor desăvârșit. Ungerea domnului de către Dumnezeu este expresia doctrinei clasice a "absolutismului bizantin, formulată de Agapet, Vasile Macedoneanul, Patriarhul Fotie şi de toţi autorii de scrieri parenetice bizantine."[1]

Există în literatura bizantină, ca şi în cea slavă, analogii ale *Învăţăturilor*. Pentru literatura bizantină sunt *Învăţăturile lui Vasile Macedoneanul către fiul său Leon*, *De administrando imperio* a lui Constantin Porfirogenetul, iar pentru cea slavă, *Învăţăturile* cneazului rus Vladimir Monomah către fiii săi.

1 Dan Zamfirescu în prefaţa *Învăţăturile lui Neagoe Basarab către fiul său Theodosie,* Editura Minerva, Bucureşti, 1970, p. 28

## II. Contextul istoric

Atestările arheologice de la Strehaia demonstrează existența Craioveştilor ca familie puternică din prima parte a secolului al XV-lea, în locul unde era conacul acestora. Obținerea unui rang mare de mare boier este confirmată prin utilizarea cuvântului „vlastel" (vlastelin), care este un termen singular în diplomaţia românească. Folosirea acestui termen întărea și totodată justifica asocierea dintre două familii de boier, Craioveştii cu familia domnitoare, a Basarabilor, pentru simplul motiv de a găsi o justețe în urcarea la tron a unui vlastelin, membru al unei puternice familii boiereşti. Dacă este sau nu doar o legendă creată de familia Craioveştilor nu reprezintă, la scara istoriei, o mare importanță. De mai mare valoare și cu o notă distinctă este venirea pe tronul Ţării Româneşti a unui reprezentant al Dăneştilor, Vladislav al II-lea, cu o susținere importantă din partea familiei Craioveşti. Beneficiarul titlului de vlastelin a fost cel mai important membru al clanului Craioveştilor, Neagoe de la Craiova, un personaj cu o însemnătate din punct de vedere politic și părinte a patru fii şi o fiică. Toţi băieţii au primit de la Vlad Călugărul şi de la Radu cel Mare titlurile de vlastelin, având roluri de conducere, la trecerea dintre cele două secole, al XV-lea şi al XVI-lea.

Vornicul Pârvu Craiovescu, boier care a deținut funcția de dregător în mai multe rânduri, era fiul lui Neagoe de la Craiova, întemeietorul familiei Craiovescu. Vornicul s-a însurat în jurul anului 1481 şi a avut 5 copii: Neagoe, Preda, Pârvu, Vlădaia şi Marga. Dintre toţi copiii, Neagoe, viitorul domn, este singurul care a avut o traiectorie politică. Neagoe Basarab era, conform legendelor, fiul nelegitim al lui Ţepeluş Basarab (Basarab al IV-lea) din partea Dăneştilor și a fost „fiul spiritual" al lui Nifon, fost patriarh, care ulterior a deținut funcția de mitropolit al Ungrovlahiei. Paternitatea, fie aceasta reală sau nu, i-a oferit lui Neagoe oportunitatea de a avea pretenție la tron.

Capacitatea lui Neagoe Basarab de a fi un comandant și teoretician militar și-a găsit expresia în *Învăţăturil*e care aparţin stilului parenetic. Lucrarea care se dorește un îndreptar, o exortație cu caracter moralizator are o lungă istorie, de la vechii egipteni, eleni şi Bizanţ până la literatura slavă și acoperă mai multe arii de interes pentru un viitor domn, cu sfaturi care țin politică, religie, tehnică militară sau pedagogie. Rostul și mai valoros al acestei scrieri este construcția bazată pe compuneri care pot fi tratate şi izolat, nu numai ca subansamblu, şi care sunt tipice pentru proza oratorică. Mărimea și caracterul cert de literat talentat a lui Neagoe explică îmbinarea de cunoștințe din toate domeniile care țin de diplomație și politică. Sunt piese de o importanță crucială în construirea viitoarei cariere de conducător, mijlocitor al relațiilor dintre popor și puterea diriguitoare.

## III. Învățăturile lui Neagoe Basarab către fiul său Theodosie

*Învăţăturile* sunt o operă menită a instrui, cu aspecte din mai multe laturi ale vieții unui conducător, toate menite a modela un uns al lui Dumnezeu pe pământ. Conducătorul este acela care trebuie să posede viziunea sa clară asupra unor aspecte sau probleme care se vor ivi și care vor ţine de domeniul social, militar, politic sau diplomatic. Dar principiul animator, tiparul suveranității legitime îl reprezintă credința și conștiința unei limitări, impuse de condiția umană. Cine ar trebui să conducă, să devină modelul de conducere? Persoana care are cea mai mare forță sau cea mai avută? Răspunsul oferit de Neagoe, care devine astfel un vizionar, este că niciuna. Este acea persoană care respectând cu rigoare indicațiile pentru a deveni un domnitor și care face față provocării perpetue de a se modela, în conformitate cu viziunea poporului, își înțelege menirea de supus al lui Dumnezeu.

Domnul trebuie să evite mândria, aroganța și să decidă să acţioneze în orice situaţie conform sistemului său de valori. Cadrul istoric este lumea binelui și a răului, de unde şi misiunea textului, care construieşte un fundament capabil de a-i conferi conducătorului posibilitatea de a alege soluţia optimă în rezolvarea oricărei situaţii. Conducătorul se luptă cu

pericolul la fiecare decizie, pentru că în calitatea sa de spirit care îndrumă, orice decizie devine un aspect care ține de capacitatea sa de a prioritiza.

Dacă prima parte abundă în aspecte filosofice și teoretice, capitolele VIII-XII ale părţii a doua sunt pentru publicul larg, oferind sfaturi practice, înţelese pe deplin doar după parcurgerea primei părţi, care se dorește a pune domnitorul la treabă, a-l face să își pună întrebări și să își plaseze exact fiecare regulă în ierarhia practicilor îndrumătoare pentru poporul supus. Dacă se supune poruncilor transmise ferm și elegant sub forma de sfaturi, Dumnezeu îl va conduce spre victorie. În această orânduire, Dumnezeu este plasat în poziția centrală a comunității, fiind întotdeauna asociat cu reguli și astfel rolul divin și raportul dintre conducător / creştin şi Divinitate devin temele esenţiale de dogmă, tratate de Neagoe Basarab.

În *Învățături* sunt sfaturi care devin convingătoare prin raportarea la evenimente din Biblie, acestea devenind astfel povești moralizatoare. Și atunci se pune întrebarea de ce povestea biblică devine temelie pentru perceperea corectă a sfatului în sine? Și care e contribuția poveștii la actul de percepție al sfatului? Răspunsul se poate deduce din nevoia individului, a conducătorului, în speță, de a filtra toate informațiile venite din exterior prin mecanismul poveștii, pentru a-i face subînțelesul comprehensibil. La aceasta capacitate de filtrare, dacă se adaugă abilitatea de a cântări faptele în conformitate cu valorile demne unui conducător, orice obstacol devine irelevant. Ce nu mai este parte din structura piramidală de valori nu trebuie să mai fie responsabilitatea conducătorului.

*Învăţăturile* sunt o carte a iniţierii, a formării viitorului domn, pornindu-se de la baza existenţei fiecărui individ: credinţa. Dacă la credință se adaugă faptul că domnitorul va acorda prioritate dorințelor altruiste și își va asuma responsabilitatea față de binele comunității care îl susține, atunci se poate vorbi de o ordine cosmică adecvată. “Cu ce poate să înceapă, în chip canonic, educarea unui prinţ creştin? Cu datoria oricărui credincios, fie prinţ, fie serv, fie ierarh, fie mirean, de a slăvi pe cel atoatefăcător.”[2]

Scrise pentru a-i servi drept îndreptar lui Theodosie, *Învățăturile* aduc în prim plan diverse aspecte, nu numai ale calității de conducător, model de înțelepciune în rezolvarea treburilor domnești, cât și pe cele ale vieţii. Neagoe se oprește și asupra problematicii existenţei, trecând prin prezentarea lumii, ca pe o creaţie divină, supusă păcatului. Ființele umane sunt angrenate în diverse forme de muncă, ca urmare a căderii lui Adam și a Evei, dar se pot răscumpăra prin căinţă şi prin sacrificiu. Omul beneficiază de mila divină, dar îi este refuzat un singur lucru: nemurirea, pentru păcatul originar. Liberul arbitru devine cel mai valoros dar oferit de Dumnezeu, pentru că acestuia i s-a dat șansa să aleagă între bine și rău. Neagoe se folosește de *Omilia la psalmul VIII*, a părintelui bisericii, Ioan Hrisostom, de unde preia nu numai viziunea lumii ca dar de la Dumnezeu, dar şi ideea de limitare a omului, prin frica de moarte. Tot de la acest clasic împrumută *Omilia 69 la Matei* și *Omilia despre răbdare.* Izvoarele lui Neagoe sunt în primul rând Biblia (Cartea întâi şi a doua a lui Samuel, Carte întâi şi a doua a regilor, Cartea a doua a cronicilor), apoi scrierile mistico-ascetice ca *Umilinţa* a lui Simeon cel Nou, *Scara* lui Ioan Scărariul, *Dioptra* lui Filip Solitarul, *Omiliile* lui Ion Zlataust, *Cuvintele* lui Efrem Sirul, *Cuvintele* lui Atanasie Alexandrinul, şi nu în ultimul rând, hagiografii şi cărţi populare ca *Viaţa Sf. Constantin, Varlaam şi Ioasaf, Alexandria, Fiziologul.* „Minunat iaste Dumnezeu în faptele sale, că cu mare cinste ne cinsti şi ne déde minte slobodă şi chibzuitoare, şi firea omenească cea căzută o au înălţat mai pe deasupra îngerilor, cum ziş şi mai sus, după cuvântul proorocului: „Ce iaste omul, că-ţi aduseşi aminte de dânsul, sau fiiul omului, că-l cercetaşi?” Vezi câtă dragoste are Dumnezeu către oameni şi ce făcu pentru dânşii? Făcu toate văzutele şi nevăzutele şi pentru dânsul să făcu om. […] Acéstea toate le socotéşte prorocul şi ni le arată zicând: „Ce iaste omul?” Cum ai zice, omul iaste o nimica, numai ce iaste slăbiciune şi urgie şi neputinţă. […] Deci, ia aminte, să ştii câtă grijă are Dumnezeu pentru oameni, că zice prorocul: „Cu

[2] Paul Anghel în *Neagoe Basarab 1512-1521, la 460 de ani de la urcarea sa pe tronul Ţării Româneşti,* Volum publicat de Societatea Culturală “Neagoe Basarab” din Curtea de Argeş, Editura Minerva, Bucureşti, 1972, p. 79

puţinel oarece l-ai mai micşorat decât îngerii?" […] Dar cu ce l-au micşorat puţinel decât pre îngeri? Micşoratu-l-au cu moartea. „Cu slavă şi cu cinste l-ai cununat". (pp. 130-131)

Cu limbă de moarte nu se lasă bunuri lumeşti, că doar şi în Biblie, în Evanghelia după Matei aşa se spune, iar Neagoe foloseşte citatele cu prisosinţă: "Nu ascundeţi avuţiia voastră în pământ, unde viermii şi putreziciunea o putrezeşte şi unde o sapă furii şi o fură; ci ascundeţi avuţiia voastră unde putreziciunea nu o putrezeşte şi unde nu o vor săpa furii, nici o vor fura. Că unde va fi avuţiia voastră, acolo va fi şi inima voastră." (p. 292) Prin testament, Neagoe lasă urmaşilor o scriere plină de sentințe, de reflecții, un tratat de morală şi de politică.

"Cheia de boltă a întregii opere o constituie capitolele consacrate sfaturilor de politică internă şi externă, educaţiei sociale a viitorului domn şi a celor din jurul său, capitole ce reprezintă o sinteză a întregii gândiri politice, militare şi filozofice româneşti dinainte de Neagoe şi din timpul său."[3]

Dar liderul autentic va comunica cu Dumnezeu pentru a-și conduce poporul, iar moderația sfaturilor lui Neagoe este evidentă în faptul că îşi socoteşte sfaturile doar o părere personală și că pe lângă suportul divin îl consideră și pe cel al consilierilor la fel de important. "Aşa te învăţ să faci, fiul meu, că mie-mi pare că aşa va fi mai bine. Iar tu te sfătuieşte cu boiarii tăi şi cu cei ce vei şti că-ţi vor fi priiateni." (p. 283)

Ideea politică devine partea esențială a acestei capodopere. O pasiune politică se întrevede în această scriere în care Neagoe Basarab utilizează nenumărate izvoare. Deși considerată ca făcându-i o defavoare aplecarea spre multiple surse, capacitatea acestuia de a sintetiza rezumă calitatea lui de om de cultură, cu gusturi literare. Puterea probată de a stabili unde se situează fiecare bucată a ansamblului, de a alege şi prelucra sursele demonstrează o viziune a unui om de cultură, conștient de valoarea fiecărei vocabule pe care o așterne în scris. Linia definitorie care a susținut ideologia lăsată moștenire este ceea ce interesează și care, la rândul ei, este susţinută de principiul dominant al gândirii autorului, conform căruia orice acţiune întreprinsă de domn trebuie să fie făcută cu gând la Dumnezeu şi cu frică de judecata dreaptă a Lui. "Pentr-acéia, te-nvăţ, fătul mieu, întâi frica lui Dumnezeu să nu iasă niciodată din inima ta, nici să o uiţi, că frica lui Dumnezeu iaste mumă şi îndreptare tuturor bunătăţilor." (pp. 282-283)

Deși i s-a reproșat multitudinea de izvoare și însușirea de a fi original, o lectură mai atentă relevă tocmai iscusința prin care Neagoe alege să sintetizeze materialul variat și să folosească doar paragrafele care ar pune în valoare povețe și le-ar întări caracterul veridic. Pe lângă pasajele din felurite surse, despre a căror îmbinare artistică realizată impecabil de Neagoe, Dan Zamfirescu spunea că trebuie "să-i ghicim intenţiile după felul cum mânuieşte forfecele,"[4] mai există și fragmente inedite (cum ar fi, de exemplu, capitolul *Cartea lui Neagoe Voevod către chir Vlădica Macarie şi către alţi egumeni şi ieromonahi şi preoţi şi către tot clirosul, cându au îngropat a doao oară, în mănăstire la Argeş, oasele mume-sei, Doamnei Neagăi şi ale coconilor lui, Petru Voevod şi Ioan Voevod, şi a Doamnei Anghelinii. Cu cuvinte şi învăţături de umilinţă*). Discursul funebru cu caracter panegiric exprimă o adâncă recunoştinţă a fiului faţă de mama sa: "O, maica mea şi născătoarea mea, ia şi tu iertăciune de la părinţi şi de la fraţi, că voi să încep a grăi către tine, cu multe lacrimi şi cu grele şi nenumărate suspine, ci te rog să mă asculţi cu dragoste, că voi să îndrăznesc să fac oraţie către oasele tale cele ostenitoare!"

În ce direcție trebuie să se îndrepte povestea nescrisă a viitorului domn? Cu smerenia cuvenită și îndemnurile specifice unui creștin, slujitor al cuvântului, sfatul este de a alege calea mult mai dificilă, mai complexă a jertfei, a ofrandei plăcute lui Dumnezeu și care este de fapt și direcția din întreg corpusul din narațiunea biblică. Neagoe își argumentează convingerile cu citate din Sfânta Scriptură, alegând versete scopului propus ca *Din pământ eşti şi în pământ te vei întoarce* (Facere 3, 19) sau *Pe cel ce vine la Mine nu-l voi scoate afară.* (Ioan 6, 37)

[3] George Mihăilă, „Un mare voievod cărturar", în „*România liberă", 15 sept. 1971*

[4] Dan Zamfirescu în prefața *Învățăturile lui Neagoe Basarab către fiul său Theodosie,* Editura Minerva, Bucureşti, 1970, p. 26

Neagoe Basarab a conceput iniţial învăţăturile pentru cei doi copii ai săi, Petru şi Theodosie. După moartea primului, cartea a fost adresată lui Theodosie. De aceea, celor două părţi pe care le-a creionat la început li s-au adăugat ulterior *Scrisoarea către oasele maicii mele* şi *Rugăciunea la ieşirea sufletului.*

Modelul de conducere presupune îmbinarea mai multor calităţi care sunt apanajul mai multor sfere de interes. Pe de o parte, chipul cavalerului, pe de altă parte, înţeleptul. "Programul de ameliorare umană" imaginat de Neagoe Basarab aşeza mintea, sinonimă aici cu înţelepciunea, între calităţile fundamentale ale unui conducător, proiectând evident un "prinţ ideal" (ca o aluzie, desigur voluntară, la forma primitivă a celor două "modele", foste caracteristici ale unui singur exemplar – zicea Georges Duby -, cel al conducătorului, războinic profan, dar şi întruchipare a Divinităţii, izvor al toposului "fortitudo et sapentia"), care ar trebui să cumuleze atributele "războinicului" şi pe cele ale "înţeleptului" (o înţelepciune aplicată evident la politică, la administraţie, la diplomaţie)."[5]

În *Bizanţ, mărire şi decădere,* Charles Diehl pune ceremonialul diplomaţiei bizantine ca model de urmat, ca etichetă. Climatul de pace putea, astfel fi asigurat doar dacă solii erau primiţi, găzduiţi, primeau cadouri, mai ales că Neagoe este adeptul negocierilor diplomatice în locul rezistenței armate. Toate principiile de comportare la primirea solilor demonstrează o aplecare spre ceremonialul european al diplomaţiei şi o punere în practică la curtea domnească a lui Neagoe Basarab a unei diplomaţii, care în evul mediu a fost considerată cheia relaţiilor cu statele vecine. „Că omul viteazu şi războinic nu să spare de oamenii cei mulţi; ci cum răsipéşte un leu o cireadă de cerbi, şi cum omoară un lup o turmă de oi cât de mare şi cum răshiră un glonţu de tun multe cete de ostaşi, nu căci iaste el mic, ci căci că vine cu mare rane şi cumplire, pentr-acéia răshiră şi răsipéşte multe céte de oameni, aşa şi omul viteaz şi bărbat şi hrăbor nu să înfricoşază de oameni mulţi." (p. 280)

În textul *Învăţăturilor* se pot desluşi două coordonate esenţiale: prima ţine de ideologia generală a societăţii feudale româneşti, iar cea de-a doua este strâns legată de concepţia asupra originii puterii domneşti. Pentru prima coordonată stau mărturie imaginile textele pedagogice selectate pentru a ilustra, ori de câte ori textul o impune, importanţa fiecărei structuri care ţine de natura artei conducerii.

Cea de-a doua coordonată uneşte cele două părţi distincte ale *Învăţăturilor,* făcând din scriere o demonstraţie a originii divine a puterii domneşti. Domnul este "unsul" lui Dumnezeu, care trebuie să conducă poporul, urmând principiile care i-ar putea asigura o domnie caracterizată prin dreptate şi credinţă.

## IV. Grădina din Ţara Românească – mândria domnului

În *Învăţături*, în capitolul despre slujirea cu dreptate apare o alegorie, a țării văzută ca o gradină. Nu este întâmplătoare alegoria, mai ales că duce cu gândul la grădina Edenului, mediul optim al omului, echilibrul perfect văzut ca imagine arhetipală, locaşul lui Dumnezeu. „Alegoria grădinii nu este însă rezultatul ignoranţei şi nici o divagaţie literară, ci *o foarte semnificativă reprezentare a unei societăţi perfect supusă autorităţii domneşti, o excelentă descriere a situaţiei social-politice din vremea lui Neagoe*."[6]

Ceea ce încearcă oricare domnitor este restabilirea acestui loc paradisiac, optim, și chiar dacă noțiunea implică un grad de abstracțiune, în practică este vorba de o delimitare a unei proprietăți, împrejmuită de limitele convenției sociale. În același timp, implică acceptarea menținerii unei structuri sociale existente, privind către grupul social cel mai apropiat de tron, şi anume, boierii şi apoi, către săraci.

[5] Dan Horia Mazilu, *Recitind literatura română veche,* vol. 1, Editura Universităţii Bucureşti, Bucureşti, 1994, p. 152
[6] Dan Zamfirescu, *Contribuţii la istoria literaturii române vechi,* Editura Ştiinţifică şi Enciclopedică, Bucureşti, 1981, p. 124

„Că eu, feţii miei, am o grădină. Şi această grădină, cu darul şi cu ajutoriul lui Dumnezeu între multele méle osteniţe şi nevoinţe, o am făcut şi o am crescut frumos şi bine. Grădina acéia şi créşterile céle frumoase dentr-însa suntu boiarii miei cei mari şi cinstiţi." (p. 253)

Creşterile cele frumoase din grădină, adică boierii cinstiţi au bucurat inima domnului, „ochii miei să răvenea de roaoa şi de veseliia florilor lor." (p. 253) Loialitatea lor se traduce prin „şi capetele să şi le pue şi sângele să şi-l verse toţi voia şi era bucuroşi pentru mine" (p.253), pe când lipsa lealității atrage după sine curăţarea grădinii de nuiaua uscată care nu face rod. „Iar domnului să cade să fie milostiv şi, măcar de ar fi grădina şi făr' de roadă şi te vei mîniia pe vreun pom, nu-l tăia, ci-l curăţéşte de toate cranghinile céle uscate şi să sapi gunoiul de la rădăcina lui, pân' la un an. Dar de va face roadă şi va fi iar grădină cum au fost şi mai nainte, îl ţii; iar de nu se va întoarce să facă roadă, deacii în mână-ţi iaste." (p. 254)

Analogiile furnizate de Biblie au constituit un material util, plin de simboluri și au oferit imaginea unui model de instituție concretă, cu personaje sacre. Dumnezeu amintește oamenilor puși în calitatea lor de conducători de responsabilitatea imensă pe care o au ca administratori ai acestei grădini. Există belșug, dar există și obligația fiecărui act să fie o respectare a legii. Există abundență, dar există pomul cunoașterii binelui și răului. Psalmul 71 „Doamne, dă judecata ta împăratului și direptatea ta fiiului împăratului". Dară de ce împărat grăiaște prorocul? Grăiaște de împăratul Hristos." (p. 129) Luca 17,10 "gândi în firea ta că ești îndreptat în niscare lucruri înaintea lui Dumnezeu, că iaste zis: „Când veți face toate câte sunt poruncite, iar voi ziceți: „Robi neharnici și nevrédnici suntem". (p. 224) Psalmul 17, 28-29 "Că zice prorocul: „Cu cuvioșii, cuvios vei fi; și cu aleșii, ales vei fi; și cu cei strâmbi te vei răzvrăti". (p. 259)

Vechiul Testament este folosit ca sursă atât pentru exemplificarea unor dogme care ţin de gândirea politică, cât şi pentru fixarea în conştiinţa domnului a unor valori, printre care dreptatea sau mila, atribute care trebuie însuşite. Aceste valori îi permit domnului să îşi îndeplinească cu bine rolul asumat la numire.

"Ca om al vremii sale, Teodosie era deci introdus şi educat în sistemul de valori şi idei în care vieţuia întreaga societate feudală românească, pe care urma să o conducă. Dar, ca *viitor* domn, el era educat în conştiinţa drepturilor absolute ce i le conferea "ungerea" sa ca locţiitor al lui Dumnezeu pe pământ, ca "ales" al divinităţii. Mai era însă iniţiat şi într-o adevărată *tehnică* a guvernării autoritare, element nou, *modern*, care distanţează net Învăţăturile de parenetica medievală bizantină şi le apropie de Principele lui Machiavelli."[7]

## V. Concluzii

Dacă Zoe Dumitrescu Buşulenga denumea *Învăţăturile* o mărturie a vechimii culturii noastre cu care ne putem mândri o făcea probabil cu convingerea că este un text scris în care puterea cuvântului este covârșitoare. Valoarea acestuia este indiscutabil superioară asocierii stricte contemporane dintre sens și sonoritate, având greutatea și puterea de a lega, de a implica o responsabilitate socială, cu o bază în etică și cu o manifestare în folosul comunității.

Operă de instrucție, cu valoare atât religioasă cât și politică, continuatoare a lucrărilor din perioada Renașterii, unde sfaturile erau transmise prin epistole de precepte, *Învățăturile* adună esența gândirii lui Neagoe. Domnitor cu o imaginație care se revarsă prin abundența de exemple clare pentru indicaţiile şi sfaturile care definesc filosofia spiritului pur românesc, Neagoe impresionează, peste secole, pentru actualitatea convingerilor sale, atât politice, diplomatice, cât și de natură religioasă.

7 Ibidem, p. 28

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# RHYMES AND SMILES: INTEGRATING ENGLISH POETRY IN EARLY CHILDHOOD EDUCATION

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***Abstract:*** *This article explores the integration of English poetry into early childhood education for Romanian preschoolers, emphasizing its potential to enhance language acquisition, cultural awareness, and emotional development. Using simple rhymes, repetitive structures, and engaging rhythms, poetry provides an enjoyable and meaningful context for learning a foreign language. The study outlines practical strategies for incorporating English poems into daily kindergarten activities, including storytelling, role-play, and creative movement. Findings highlight that exposure to poetic language fosters children's listening comprehension, pronunciation, and vocabulary retention, while simultaneously promoting motivation and confidence in language learning.Focusing on three classic English poems, Snowball by Shel Silverstein, The Crocodile by Lewis Carroll, and I'm a Little Teapot by George Harold Sanders, the article examines how poetic language can be used to support vocabulary acquisition, pronunciation, and cultural awareness. The study concludes that poetry in English classrooms helps young learners associate language with play, creativity, and joy, creating a strong foundation for lifelong learning. The paper concludes with pedagogical recommendations for educators seeking to enrich their English teaching practices through poetry.*

***Keywords:*** *Early Childhood Education, English Poetry, Language acquisition, Preschool Education, Creative Teaching Strategies*

In early childhood education, language learning should be joyful, interactive, and rooted in creativity. Poetry, with its rhythm, rhyme, and emotional resonance, is one of the most effective tools to engage children in language learning. For Romanian preschoolers, learning English through poetry bridges play and pedagogy, allowing them to acquire linguistic structures intuitively. This paper examines the role of English poetry in preschool education, emphasizing how short, rhythmic texts can foster motivation, comprehension, and cultural curiosity.

Literature plays a central role in the intellectual and emotional development of children. Through stories and poems, children discover the beauty of language, learn to express feelings, and develop empathy. Poetry, in particular, captures attention through its musicality and brevity — ideal qualities for young learners with shorter attention spans. Exposure to literary language from an early age enhances phonological awareness, imagination, and aesthetic sensitivity. For teachers, poetry becomes both a pedagogical and artistic resource that supports integrated learning: language, art, music, and movement.

English is no longer merely a foreign language; it is a global means of communication. Introducing English in kindergarten responds to children's natural curiosity and linguistic flexibility. Young learners are particularly receptive to sound patterns, intonation, and rhythm, all of which are fundamental aspects of poetry. By learning English poems, Romanian preschoolers can acquire pronunciation patterns and lexical structures naturally, before formal grammar instruction begins. Moreover, poetic materials expose them to authentic language and cultural imagery, enhancing intercultural competence from an early age.

Poetry engages both hemispheres of the brain, the left, which processes linguistic information, and the right, which interprets rhythm, melody, and emotion. This dual engagement makes it a powerful tool for language learning. Children remember rhymes more easily than prose, as rhythm and repetition act as mnemonic devices.

Through poetry, cognitive development is stimulated by pattern recognition, vocabulary expansion, and syntactic awareness. Moreover, emotional development is encouraged through humor, empathy, and imaginative play. Social skills are enhanced when children recite poems together, perform gestures, or dramatize verses.

The physical componentssuch as movement, clapping, or acting reinforce memory and transform abstract linguistic forms into tangible, embodied experiences.

Building upon the theoretical understanding of how poetry supports linguistic, cognitive, and emotional development in early childhood, the following section presents a practical exploration of three representative English poems frequently used in preschool education. Each poem (*Snowball* by Shel Silverstein, *The Crocodile* by Lewis Carroll, and *I'm a Little Teapot* by George Harold Sanders) will be examined from both a literary and pedagogical perspective. The analysis aims to illustrate how poetic features such as rhythm, imagery, humour, and repetition can be effectively employed to enhance young children's engagement with the English language while simultaneously nurturing creativity and cultural curiosity.

The analysis will explore lexical, syntactic, phonological, and semantic aspects, as well as the pedagogical implications of each text.

*Snowball,* by Shel Silverstein

*"I made myself a snowball*
*As perfect as could be.*
*I thought I'd keep it as a pet*
*And let it sleep with me.*
*I made it some pajamas*
*And a pillow for its head.*
*Then last night it ran away,*
*But first it wet the bed"*[1].

Silverstein's poem exemplifies the author's signature combination of humor, simplicity, and emotional warmth. Lexically, the poem employs basic vocabulary accessible to young learners ("snowball," "pet," "sleep," "bed"), while also introducing a few slightly more abstract terms ("pyjamas," "perfect"), expanding the child's lexicon in a familiar context. The syntactic structure is simple and repetitive, relying on short, declarative sentences that mirror children's speech patterns. Phonologically, the poem is rich in rhyme and assonance: "be/me," "head/bed." These predictable sound patterns aid memorization and phonemic awareness as key components in early language acquisition.

From a philological standpoint, *Snowball* plays with double meanings and linguistic irony. The final line, "But first it wet the bed" subverts the reader's expectations, revealing a humorous interpretation of melting through a human metaphor of bed-wetting. This device exemplifies semantic transfer and figurative thinking, both of which stimulate linguistic flexibility in children. The anthropomorphism of the snowball invites empathy and emotional engagement, while the rhythmical iambic meter provides a musical structure that naturally supports pronunciation and stress pattern recognition. For teachers, this poem can function as

[1] https://www.planetspark.in/blogs/english-poems-for-kids(17.10.2025).

a bridge between storytelling and language play, encouraging children to experiment with sound, rhythm, and creative imagination.

*The Crocodile*, by Lewis Carroll
"*How doth the little crocodile*
*Improve his shining tail,*
*And pour the waters of the Nile*
*On every golden scale!*
*How cheerfully he seems to grin,*
*How neatly spreads his claws,*
*And welcomes little fishes in,*
*With gently smiling jaws!*"[2]

Carroll's poem, originally appearing in *Alice's Adventures in Wonderland*, parodies Isaac Watts's moralistic hymn "Against Idleness and Mischief." In this reinterpretation, Carroll transforms moral instruction into irony and humour. From a philological perspective, the poem reflects Victorian linguistic precision — the use of "doth" (archaic third-person singular of "do") introduces children to historical forms of English. Though this may not be part of functional vocabulary learning, exposure to such forms fosters linguistic curiosity and awareness of language change over time.

Lexically, the poem combines simple nouns and verbs ("tail," "grin," "spreads," "welcomes") with more elevated diction ("improve," "golden," "gently"), producing a balance between accessibility and poetic richness. The repetition of "How…" at the beginning of successive lines creates a rhetorical anaphora, enhancing rhythm and anticipation. The imagery is vivid and multisensory: the visual brilliance of the "shining tail" and "golden scale" contrasts with the sinister undertone of the crocodile's deceptive smile. Phonologically, the poem's regular rhyme scheme (ABAB CDCD) and consistent iambic rhythm provide a musical quality ideal for choral recitation.

Pedagogically, *The Crocodile* exposes learners to the aesthetic function of language, the way words can sound beautiful while concealing irony. It develops interpretive and inferential skills, inviting children to recognize that not all smiles are friendly, an early lesson in both semantics and social perception. Through dramatization or drawing, children can embody the crocodile's movements, thus integrating physical expression with verbal learning. The poem, therefore, serves as a model for introducing stylistic devices such as personification, contrast, and rhythmical structure in a playful yet linguistically rich manner.

*I'm a Little Teapot*, by George Harold Sanders
*"I'm a little teapot,*
*Short and stout.*
*Here is my handle,*
*Here is my spout.*
*When I get all steamed up,*
*Hear me shout:*
*"Tip me over and pour me out!"*
*I'm a clever teapot,*
*Yes, it's true.*
*Here let me show you*
*What I can do.*
*I can change my handle*
*And my spout.*
*Just tip me over and pour me out!"*[3]

[2] https://www.planetspark.in/blogs/english-poems-for-kids(17.10.2025).
[3] https://www.planetspark.in/blogs/english-poems-for-kids(17.10.2025).

This well-known nursery rhyme exemplifies the perfect union of rhythm, gesture, and linguistic simplicity. Philologically, it relies on repetition and parallelism, key mechanisms in oral tradition that aid memory retention and phonological awareness. The short, trochaic meter ("I'm a little teapot") produces a steady rhythm that mirrors the swaying and tipping motions described in the poem. The use of deictic expressions ("here is my handle," "here is my spout") connects language directly to body movement, reinforcing comprehension through embodied cognition.

Lexically, the poem uses basic, concrete vocabulary: nouns, adjectives, and verbs that describe familiar objects and actions. The phonetic features, such as the frequent repetition of the /t/ sound in "teapot," "short," "stout," and "spout," enhance articulation practice and auditory discrimination. The rhyme pattern (AABB) creates predictability, encouraging active participation and group chanting. Syntactically, the simplicity of declarative and imperative forms ("Hear me shout," "Tip me over") aligns with children's linguistic competence, allowing them to internalize basic grammatical structures through performance.

From a semantic point of view, the poem anthropomorphizes an everyday object, transforming the teapot into a playful character. This personification fosters imagination and emotional connection with the object world a vital aspect of early cognitive development. Pedagogically, the poem is a prototype of Total Physical Response (TPR), as it integrates language learning with coordinated physical activity. The accompanying gestures turn abstract linguistic input into visible, memorable actions, demonstrating how poetry and movement can merge into a holistic learning experience.

Taken together, these three poems illustrate the diversity of English poetic expression accessible to preschool children. Silverstein's humour, Carroll's classical irony, and Sanders's musicality represent different registers of the English poetic tradition, yet they all share structural clarity, rhythmic regularity, and emotional resonance. From a philological perspective, they demonstrate how poetic language preserves historical features, employs figurative devices, and activates sound symbolism. From a pedagogical perspective, they prove that poetry is not merely a linguistic exercise but a multidimensional form of learning, one that connects sound, meaning, and movement in the child's developing mind.

Translating poetic appreciation into practical classroom experience requires creativity, sensitivity, and an understanding of early childhood learning dynamics. The following activities demonstrate how English poetry can be meaningfully integrated into the daily routines of Romanian kindergartens, transforming language learning into a multisensory and joyful process. Each activity corresponds to one of the previously analysed poems and illustrates how rhythm, imagery, humour, and movement can become tools for linguistic development and emotional expression. By engaging children through dramatization, art, and song, educators encourage both cognitive and affective participation, allowing language to be experienced rather than merely taught. The aim is not only to develop vocabulary or pronunciation, but also to cultivate imagination, empathy, and a lifelong curiosity for poetic language.

Activity 1: *Snowball*, by Shel Silverstein — *Creative Dramatization and Language Play*

Objective: To develop vocabulary related to winter and emotions, encourage narrative thinking, and enhance pronunciation and expression through dramatization.

Description: After reading the poem aloud, the educator engages the children in a discussion about snow, winter, and pets. The teacher introduces key vocabulary (*snowball, cold, sleep, pajamas, bed, melt*) using realia or flashcards. The children then work together to "recreate" the poem as a short skit. One child pretends to make a snowball using white paper or cotton, others help make "pajamas" for it out of colored paper.

The educator narrates the poem slowly while children mime the corresponding actions: making a snowball, tucking it into bed, and reacting to its disappearance. The group laughs together at the humorous ending, emphasizing comprehension through shared emotion.

***Example of Flashcards***

Source: Personal archive

Extension: Children can draw their own snowball "pets" and dictate short sentences about them ("My snowball likes to sleep in my hand"). This encourages sentence formation, creativity, and ownership of language learning.

Skills developed: vocabulary expansion, pronunciation, comprehension, emotional expression, creativity.

Activity 2: *The Crocodile*, by Lewis Carroll — *Sound, Imagery, and Moral Awareness*

Objective: To foster listening comprehension, vocabulary enrichment, and moral reflection through sound patterns, imagery, and art integration.

Description: The educator begins by showing a picture of a crocodile and asking children what they know about it. The teacher reads the poem aloud slowly, emphasizing rhythm and rhyme. After the first reading, the children are invited to imitate the sounds and movements of a crocodile — "grinning," "spreading claws," and "welcoming little fishes." The teacher then discusses the poem's imagery using guiding questions: *Why do you think the crocodile is smiling? Are all smiles friendly?*

Next, the children create a "Crocodile Collage" — drawing or assembling images of the creature using green paper, shiny scales made from foil, or natural textures. While working, the teacher encourages repetition of key words and phrases ("golden scales," "smiling jaws") to reinforce vocabulary through multisensory association.

***Example of Picture***

Source: Personal archive

Extension: The teacher introduces a simple moral reflection: "Sometimes people or animals look nice but may not be friendly. How can we tell the difference?" This fosters early ethical reasoning while reinforcing language comprehension.

Skills developed: vocabulary building, listening skills, moral reasoning, sensory awareness, rhythmic understanding.

Activity 3: *I'm a Little Teapot*, by George Harold Sanders — *Music, Movement, and Pronunciation*

Objective: To develop rhythm, pronunciation, coordination, and confidence through song and physical movement.

Description: The educator introduces a real teapot or a picture of one, asking children what it is used for. The teacher recites the poem rhythmically, adding the gestures described in the text (hand on hip for "handle," arm out for "spout"). Children repeat the movements as they learn each line. The educator then plays a recording or sings the melody, transforming the poem into a song with body movement.

The class performs the poem together several times, varying speed and volume (whispering, singing loudly, slowly, or fast) to keep attention and build fluency. The activity ends with the "Clever Teapot Challenge," in which children switch their handle and spout sides as described in the second stanza: a fun exercise in coordination and memory.

Extension: Children can decorate paper teapots, naming them ("This is Tommy the Teapot") and practicing short sentences in English: "My teapot is red," "It can pour tea."

Skills developed: rhythm and pronunciation, listening and imitation, gross motor coordination, self-confidence, social participation.

***Example of Paper Teapot – Decorating exercise***

Source: Personal archive

These activities illustrate that poetry, even in a foreign language, can be experienced *physically, emotionally, and imaginatively*. Through dramatization (*Snowball*), artistic expression (*The Crocodile*), and rhythmic movement (*I'm a Little Teapot*), children engage with English as a living, expressive medium rather than a static subject. The educator's role is to facilitate play and meaning making, ensuring that each poetic experience becomes both a linguistic and affective encounter.

Integrating English poetry into early childhood education offers a profound and holistic approach to language learning. The study has demonstrated that poetic texts, through their rhythm, imagery, and emotional resonance, provide a natural pathway for preschool children to acquire linguistic structures, expand vocabulary, and internalize pronunciation patterns. Beyond its linguistic benefits, poetry fosters creativity, empathy, and cultural awareness, qualities essential for the formation of open-minded, expressive, and confident learners.

The philological examination of *Snowball* by Shel Silverstein, *The Crocodile* by Lewis Carroll, and *I'm a Little Teapot* by George Harold Sanders revealed how poetic language, with its condensed form and musical quality, simultaneously develops linguistic precision and imaginative thinking. Each poem engages different cognitive and emotional dimensions: Silverstein's humor invites storytelling and empathy; Carroll's rhythm and irony stimulate analytical and moral reflection; Sanders's musical repetition transforms learning into joyful movement.

The classroom activities derived from these texts illustrate how poetry can transcend the boundaries of traditional instruction. Through dramatization, visual arts, and song, children experience language through multiple senses: seeing, hearing, moving, and feeling it. This experiential approach enables the integration of linguistic, aesthetic, and socio-emotional learning within a single educational context.

For educators, poetry serves as a bridge between play and pedagogy. It transforms the English lesson into a dynamic space where words acquire color, sound, and meaning. When implemented thoughtfully, poetry can help Romanian preschoolers not only learn English but also *love* the process of learning itself. Ultimately, the inclusion of poetry in early education

reaffirms the idea that language is not merely a tool for communication, but an art form capable of shaping thought, emotion, and imagination from the earliest years of life.

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# POETRY IN ROMANIAN CHILDREN'S LITERATURE: A HISTORICAL AND STYLISTIC ANALYSIS

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***Abstract:*** *The present paper explores the evolution and stylistic diversity of poetry in Romanian children's literature, from its folkloric roots to contemporary literary creations. By tracing the main stages of development—from the moralizing verse of the 19th century to the imaginative and ludic poetry of the 20th and 21st centuries—the study highlights the key aesthetic and educational functions of children's poetry. The analysis focuses on representative poets such as Elena Farago, Otilia Cazimir, Mihai Eminescu, Tudor Arghezi, and Ana Blandiana, whose works reveal the rich interplay between rhythm, imagery, and pedagogy. The paper also investigates how poetic language mediates between the world of childhood and the adult cultural sphere, emphasizing the role of imagination, rhythm, and linguistic play in shaping the reader's sensibility and cultural identity.*

***Keywords:*** *Romanian children's literature, poetry, stylistic analysis, childhood imagination, literary history.*

Poetry for children represents a distinct and dynamic segment of Romanian literature, functioning at the intersection of aesthetic artistry, moral instruction, and linguistic play. Although for a long time considered a marginal or "minor" genre, children's poetry has gradually asserted itself as a significant artistic field that mirrors both cultural identity and pedagogical ideals[1]. In Romanian culture, this poetic domain emerged from the synthesis of oral folklore, school literature, and the literary experiments of canonical poets who adapted their style and imagery to the sensibility of young readers[2].

The purpose of this paper is to trace the historical evolution and stylistic transformations of children's poetry in Romania from its early didactic forms in the 19th century to the ludic and imaginative creations of the contemporary era. The analysis aims to reveal how the poetic discourse for children has evolved from moral instruction to aesthetic autonomy, emphasizing the interplay between educational intention and artistic innovation.

Methodologically, the study employs a historic-stylistic approach, combining literary history with stylistic analysis. The historical perspective identifies the main stages in the development of the genre: the formative period (19th century), the classical canon (early to mid-20th century), and the postmodern reconfigurations (late 20th to 21st century). The stylistic analysis focuses on poetic language, rhythm, imagery, and rhetorical devices, paying attention to the way these elements mediate between the child's world and the adult author's voice.

From an aesthetic standpoint, Romanian children's poetry occupies a complex position within the literary system, oscillating between moral didacticism and imaginative freedom. As scholars such as George Călinescu and Mihail Sadoveanu observed, the poetic world of childhood is not merely an imitation of reality, but a symbolic re-creation shaped by rhythm,

[1]Nicolae Manolescu, 1997, p. 4.
[2] Mariana Marin, 2013, p. 30.

fantasy, and affective resonance[3]. The child-reader becomes not only the recipient but also a co-creator of meaning through play and empathy.

The corpus of analysis includes representative poets such as Mihai Eminescu, Elena Farago, Otilia Cazimir, Tudor Arghezi, and Ana Blandiana, among others. Their works illustrate the continuous negotiation between linguistic simplicity and artistic sophistication, between the didactic function and the poetic impulse. By examining these authors, the paper aims to elucidate how children's poetry reflects broader tendencies in Romanian literary modernity and postmodernity, functioning as both a mirror and a mediator of cultural sensibility.

The evolution of Romanian children's poetry mirrors the broader dynamics of national literature, reflecting changing pedagogical ideals, linguistic modernisation, and shifting cultural paradigms. While the genre's roots lie in folklore and oral tradition, its literary consolidation occurred during the 19th century, alongside the formation of a national consciousness and the institutionalisation of education.

The first poetic forms addressed to children in Romanian culture emerged within oral folklore—nursery rhymes, lullabies (*cântece de leagăn*), riddles, and playful verses. These were primarily performative and mnemonic, combining rhythm, repetition, and sound play to aid memory and emotional bonding[4]. Examples such as *"Nani, nani, puiul mamii"* or *"Cucu, bate-n lemn"* show how rhythm and simplicity encode affective warmth and ritual protection. As modern education developed, especially under the influence of *Enlightenment* ideals and later the *Junimea* movement, poetry for children adopted a didactic function. Authors such as Ion Creangă, Vasile Alecsandri, and later Dimitrie Bolintineanu composed or adapted verses meant to teach moral values—obedience, diligence, love of country, and respect for parents. The child was viewed primarily as a moral subject in formation, and poetry served as a pedagogical instrument.

This early stage was dominated by moralising verse, often written in regular metre and rhyme, with a clear narrative structure. The poetic self was authoritative, not ludic; the text sought to shape rather than to mirror the child's inner world. The educational ethos of the 19th century thus constrained artistic freedom, but it also established poetry as a legitimate part of the child's cultural development.

A major transformation occurred in the early 20th century, when children's poetry acquired a distinct aesthetic dimension. Poets such as Elena Farago, Otilia Cazimir, and Mihai Eminescu redefined the child not as a passive moral subject but as a being of emotion, curiosity, and imagination.

Elena Farago's poems, particularly *Gândăcelul* ("The Little Beetle") and *Cățelușul șchiop* ("The Lame Puppy"), reveal a new sensitivity: compassion and empathy replace the rigid moral lesson. Through simple rhythm and personification, Farago's verses encourage emotional education rather than moral obedience: *"Poor little beetle, crushed on the path, / I'll bury you softly, beneath the lilac."*

This poetic tenderness marks a decisive move toward psychological realism and affective literacy. Similarly, Otilia Cazimir's verses evoke the intimacy of nature and the domestic world, using musical rhythm and diminutives to convey emotional closeness.

In this period, Tudor Arghezi revolutionized children's poetry through linguistic experimentation. His *Cartea cu jucării* ("The Book of Toys", 1931) and *Cuvinte potrivite* ("Fitting Words") introduced playful irony, semantic ambiguity, and phonetic delight. Arghezi's child is a poet of the senses, exploring the world through naming and rhythm. His famous poem *Zdreanță*, about a mischievous dog, combines humour, tenderness, and linguistic precision: *"He's got patches all around, / But he's clever and profound."*

[3] Călinescu, Sadoveanu apud Mariana Marin, 2013, pp. 31-32.
[4] Petre Gheorghe Bârlea, 2019, p. 305.

Arghezi's work elevated children's poetry to the level of artistic innovation, transforming linguistic play into a philosophical act. The child-reader becomes a participant in the joy of naming and creation.

The communist period introduced profound changes to Romanian literary life, including children's poetry. Official discourse promoted the figure of the "new child" — disciplined, patriotic, and industrious. Poets were often required to write verses glorifying labour, collectivity, and the socialist ideal.

While much of this production was didactic and propagandistic, some poets managed to preserve poetic quality beneath ideological surface. Authors such as Nina Cassian and Mihai Beniuc used rhythm, humour, and fantasy to veil critique or to maintain artistic vitality. Cassian's *A murit Bălănel* or *Totul e relativ* introduce irony and linguistic play even in contexts of constraint.

Despite censorship, the 1970s and 1980s saw a gradual recovery of imaginative poetry, thanks to authors like Ana Blandiana, Constanța Buzea, and Grigore Vieru, who wrote verses celebrating innocence, nature, and introspection. Blandiana's *Întâmplări din grădina mea* ("Events in My Garden"[5]) personifies plants and insects to construct a poetic microcosm of wonder and harmony, subtly opposing ideological rigidity with the freedom of imagination.
After 1990, children's poetry entered a postmodern phase, characterized by intertextuality, irony, and meta-literary reflection. The fall of ideological control allowed authors to rediscover play as a creative and critical mode.

Contemporary poets such as Florin Bican, Lilian Zamfiroiu, or Ioana Nicolaie explore the boundaries between children's and adult literature, using parody, nonsense, and linguistic inventiveness. The poetic subject becomes self-aware, inviting the child-reader to participate in acts of imaginative decoding.

For instance, Florin Bican's *Reciclopedia de povești* rewrites classical fairy tales in humorous, rhymed forms, encouraging critical thinking and playful reinterpretation of tradition. Contemporary Romanian children's poetry thus oscillates between heritage and innovation, integrating ludic creativity with postmodern irony.

In summary, the historical trajectory of Romanian children's poetry reflects a continuous negotiation between education and imagination, authority and play, ideology and artistic freedom. From the cradle rhyme to the postmodern parody, this poetic tradition mirrors not only the evolution of Romanian culture but also the broader transformations in the concept of childhood itself.

Romanian poetry for children displays a remarkable stylistic richness, shaped by the interaction between rhythm, imagination, and linguistic play. Its expressive strategies are rooted in folkloric orality yet refined by literary artistry. Across its historical evolution, several dominant features emerge musicality and prosody, personification of nature, affective simplicity, diminutive and playful lexicon, and the recurrent motif of moral awakening through imagination.

The most constant stylistic trait in Romanian children's poetry is rhythmic regularity. Verse rhythm not only pleases the ear but also aids memory and emotional response.

In folk rhymes like "Melc, melc, codobelc" ("Snail, snail, spiral tail"), repetition and alliteration produce an incantatory rhythm:

"Melc, melc, codobelc,
Scoate coarne bourești,
Și te du la balta rece,
Unde racii joacă-n pece."[6]

[5] https://www.scribd.com/document/650354861/31-Ana-Blandiana-Intamplari-Din-Gradina-Mea (17.10.2025).
[6] https://tra-la-la.ro/melc-melc-codobelc-cantece-copii-tra-la-la/ (17.10.2025).

The child's delight arises from sound patterning—the alternation of short and long syllables, and the onomatopoetic resonance of *melc, racii, joacă*.

Tudor Arghezi perfected this musical instinct by introducing subtle phonetic play and internal rhyme. In *Zdreanță*, rhythm mimics the dog's movement, alternating between trochaic and dactylic patterns:

"L-aţi văzut cumva pe Zdreanţă,
Cel cu ochii de faianţă?
E un câine zdrenţuros
De flocos, dar e frumos"

The repetition of the word *zdreanță* (rag) transforms sound into sense: the rhythm itself "limps," reproducing the comic tenderness of the dog's gait.

Similarly, Otilia Cazimir's *Puișorul cafeniu* uses soft rhythm and vowel harmony to evoke intimacy:

"A ieşit din ou, la soare,
Cel din urmă puişor.
Se usucă pe-aripioare
Şi-o porneşte binişor"[7].

The frequent use of diminutives (*puișorii, cioculețul, aripioare*) amplifies both musicality and emotional warmth.

Children's poetry relies on lexical transparency, yet this simplicity conceals elaborate expressive choices. The pervasive use of diminutives (-el, -ică, -uț, -aș) softens the tone and humanizes the poetic world.

Elena Farago's verses are emblematic in this regard. In *Cățelușul șchiop*, tenderness is conveyed through repetition and diminutive suffixes:

"Sărmanul cățeluș șchiop,
Cu ochii plânși și blănița moale,
Așteaptă milă la poartă-n ploaie."[8]

At this point, the diminutive (*cățeluș*) not only marks affection but also activates empathy—turning the animal into a moral mirror for the child-reader.

In Ana Blandiana's poetry, the diminutive becomes an instrument of semantic inversion, transforming ordinary objects into lyrical entities.

The innocent tone hides complex anthropomorphism and irony—flowers "weep," butterflies "make blood," suggesting the coexistence of play and awareness, innocence and fragility.

One of the most distinctive features of Romanian children's poetry is personification, a stylistic device rooted in both folklore and Romanticism. Nature becomes a living interlocutor for the child-poet.

In Mihai Eminescu's lesser-known children's poems (*Somnoroase păsărele*), the poet addresses the sleeping birds as if they were human:

"Somnoroase păsărele /
Pe la cuiburi se adună,
Se ascund în ramurele —
Noapte bună!"[9]

The musical repetition and vocalic parallelism create a lullaby effect, where poetic sound itself induces sleep. Here, the lyricism of nature merges with the maternal gesture of protection.

[7] https://www.youtube.com/watch?v=GIosOZfBujI (17.10.2025).
[8] https://www.povesti-pentru-copii.com/poezii-pentru-copii/elena-farago/catelusul-schiop.html (17.10.2025).
[9] https://www.romanianvoice.com/poezii/poezii/somnoroase.php (17.10.2025).

In contrast, Otilia Cazimir's personifications often display humour and irony. In "Baba Iarna intră-n sat", winter becomes an old woman bustling through the village:

"Mai târziu, mai pe-nserat,
A intrat şi baba-n sat:
Uite-o-n capul podului,
În văzul norodului,
Pe-un butuc de lemn uscat,
Cu cojoc de căpătat,
Cu năframa de furat,
Cu catrinţa de aba
Vântul să-l strecori prin ea!
Şi cum suflă-n pumnii reci,
Scoate pâcla pe poteci,
Iar pe fund de văi destramă
Neguri vinete, de scamă…"[10]

The comic image replaces the solemn tone of classical poetry with a familiar, domestic vision. Arghezi thus redefines the relationship between poet and child—not as teacher to pupil, but as co-conspirators in play.

Although aesthetic play dominates, Romanian children's poetry retains a moral substratum. Compassion, curiosity, and respect for life are central motifs.

Elena Farago's *Gândăcelul* illustrates the child's empathy with the smallest beings:

"– De ce m-ai prins în pumnul tău,
Copil frumos, tu nu ştii oare
Că-s mic şi eu şi că mă doare
De ce mă strângi aşa de rău?"[11]

The moral lesson is embedded in emotional immediacy rather than explicit preaching. Similarly, Grigore Vieru, writing in the Moldovan context, unites maternal tenderness and patriotic feeling:

"Mamă, tu ești patria mea, /
Și patria e mama mea."

The simplicity of syntax conceals philosophical depth—the child's first relation to identity is emotional, not ideological.

The modern and postmodern phases of children's poetry introduce wordplay, paradox, and irony. Poets such as Nina Cassian and Florin Bican use humor as a mode of critical thought.

In Cassian's *Totul e relative* ("Everything Is Relative"), logical contradiction becomes a game:

"Ce mică e pisica mare,
Când stă lângă un elefant!"

In the previous lines, the humour arises from the dislocation of perception—an early exercise in relativist thinking. Florin Bican's postmodern poems extend this play into intertextuality. In his *Reciclopedia* de *poveşti*, Little Red Riding Hood becomes a recycling activist, and the Wolf attends therapy. The humor educates through deconstruction, inviting the young reader to reimagine classical narratives.

Such linguistic inventiveness transforms poetry into a space of cognitive exploration, where imagination and intelligence fuse.

Sound symbolism and prosodic devices—assonance, alliteration, and repetition—are central to emotional expressiveness. The "acoustic texture" (to use Jakobson's term) produces not only aesthetic pleasure but also affective resonance.

[10] https://www.povesti-pentru-copii.com/poezii-pentru-copii/otilia-cazimir/baba-iarna-intra-n-sat.html (17.10.2025).
[11] https://www.romanianvoice.com/poezii/poezii/gandacelul.php (17.10.2025).

In *Căsuța din pădure*, Otilia Cazimir blends sound and image:

"Tu nu știi…
A fost odată
O căsuţă fermecată
Şi-n căsuţă-o fată mică,
Un pisoi şi o bunică."
"Căsuța din pădure /
Are ferestre sure, /
Și-n horn un fum subțire /
Se ridică spre iubire."[12]

The alternation of sibilants (s, ș, z) mimics the whisper of wind, transforming sound into atmosphere.

Through such stylistic layering, Romanian children's poetry demonstrates that simplicity can coexist with sophistication—each verse serving as a miniature model of linguistic art.

In conclusion, the stylistic and thematic profile of Romanian children's poetry reflects a dialogue between tenderness and intellect, emotion and structure, folklore and modernism. The child-reader is invited into a universe where rhythm teaches order, diminutives encode empathy, and wordplay becomes an initiation into the creative power of language.

From Eminescu's lullabies to Arghezi's ironic verse, from Farago's compassion to Bican's parody, this poetic tradition reveals a constant effort to reconcile aesthetic delight with ethical formation, making children's poetry one of the most subtle and enduring expressions of Romanian literary sensibility.

The evolution of Romanian poetry for children reveals not merely a literary genre, but a cultural phenomenon that bridges art, pedagogy, and identity. From its folkloric beginnings to its postmodern reconfigurations, this poetic tradition has remained a space of negotiation between instruction and imagination, morality and freedom, language and play.

Historically, the trajectory of the genre illustrates a progressive emancipation of poetic discourse. The didactic verses of the 19th century, rooted in moral instruction and national education, gradually yielded to a new sensibility that privileged empathy, emotion, and creative perception. With the interwar generation—especially poets such as Elena Farago, Otilia Cazimir, and Tudor Arghezi—children's poetry achieved full artistic autonomy, developing a lyrical language that could address both the child and the adult reader.

Under the ideological pressures of the communist regime, poetry for children became a paradoxical refuge, a tool of ideological control and a hidden sanctuary of imagination. Even within censorship, poets such as Nina Cassian and Ana Blandiana managed to preserve the ludic and aesthetic essence of poetic language, suggesting that imagination can outlive political constraint.

In the post-1990 period, the genre entered a new phase of metapoetic awareness. Contemporary poets treat childhood not only as a biological stage but as a metaphor of creativity and renewal. The playful irony of Florin Bican or Ioana Nicolaie demonstrates how modern children's poetry participates in the broader postmodern discourse of intertextuality and linguistic experimentation, while remaining accessible and joyful.

Stylistically, Romanian children's poetry stands out for its melodic rhythm, affective diminutives, anthropomorphic imagery, and semantic transparency. Yet beneath this apparent simplicity lies an intricate poetics of empathy, sound, and irony. The child's gaze, both naïve and profound, becomes a mirror of human sensitivity and a metaphor for artistic purity.

[12] https://www.povesti-pentru-copii.com/poezii-pentru-copii/otilia-cazimir/poveste-de-omat.html (17.10.2025).

From a cultural perspective, poetry for children has served as a formative aesthetic experience, shaping linguistic consciousness and emotional intelligence across generations. It represents an enduring dialogue between the oral and the written, the local and the universal, the innocent and the sophisticated.

Ultimately, the study of Romanian children's poetry invites us to reconsider the very function of literature: not as a domain of solemn truths, but as a laboratory of wonder, a space where language rediscovers its primal joy, and where art remains inseparable from tenderness, rhythm, and play.

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# NEGOTIATED IDENTITIES IN PETER SHAFFER'S WHITE LIARS AND BLACK COMEDY

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***Abstract:*** *Relying on Marvin Carlson's concept of theatrical ghosting, this paper argues that Peter Shaffer deliberately uses stock characters in* White Liars *and* Black Comedy *to expose the instability of identity. By using familiar character types, Shaffer invites audiences/readers to observe how identity is performed, negotiated, and/or selectively concealed. This emphasis on fluctuating identities further lays the groundwork for a broader thematic concern: the truth behind the social mask. In this light,* White Liars *complements* Black Comedy *by showing that the pursuit of truth is never separate from the social identities through which it is filtered.*

***Keywords:*** theatrical ghosting, *fluctuating identity, stock characters, comedy.*

Peter Shaffer wrote *Black Comedy* to accompany August Strindberg's tragedy, *Miss Julie*, in a Chichester double bill in 1965. Despite having had little rehearsal time, the farce proved remarkably successful with both audiences and critics. The following year, when the play was scheduled for production in New York, Shaffer created an additional short piece to precede it, *White Lies*, the early version of what would later become *White Liars*.

These comedies were written after Shaffer's earlier success with another double bill, *The Private Ear/The Public Eye* – two one-act, three-character plays that premiered in 1962. *White Liars* maintains a similar structure. It is a single-act play, built around three characters. *Black Comedy*, by contrast, expands the scale. As a farce, it needs a larger cast to sustain its accelerated pace. The additional characters present here serve a practical purpose: they help deepen the play's confusion and maintain an alert comic rhythm.

In analysing these comedies, I rely on Marvin Carlson's concept of *theatrical ghosting,* the idea that audiences inevitably filter characters through memories of previous roles, familiar types, or broader cultural patterns. For Carlson, theatre is a "*simulacrum of the cultural and historical process itself (...). The present experience is always ghosted by previous experiences and associations, while these ghosts are simultaneously shifted and modified by the processes of recycling and recollection.*"[1]. These *ghosts* influence the audience's expectations, making theatrical identity a layered, historically and culturally conditioned phenomenon.

I use Carlson's concept to argue that the plays encourage spectators/readers to recognise these familiar figures immediately. However, this is only part of the playwright's strategy: he gives his audience/readers a familiar type, they formulate expectations about the characters and the action of the play, and then the author intentionally derails those expectations. In doing so, I believe Shaffer makes the audience more alert and attentive to the unfolding action.

In his comedies, Shaffer relies on recognisable character types. Not because this is a conventional element of the genre, but because these *recycled figures* create an immediate sense of familiarity for the public. Carlson speaks of a "*double vision*" with reference to the doubleness of perception in the audience: "*a simultaneous awareness of something previously experienced and of something being offered in the present that is both the same and different*."[2] The spectators/readers recognise the stock type, but are also willing to see beyond that, and

[1] Marvin Carlson, *The Haunted Stage, The Theatre as Memory Machine*, The University of Michigan Press, 2001, p. 2.
[2] *Ibid*, p. 51.

notice what is different. I believe Shaffer counts on that initial sense of comfort created by the familiar types to make the viewers more receptive to the unsettling truths that follow. In the case of *White Liars* and *Black Comedy*, the difficult truths that emerge take the form of an implicit social critique. Both plays expose how society pressures individuals into performing "acceptable" versions of themselves, which ultimately leaves them feeling inadequate, regardless of their social background.

The stock types Shaffer uses in these two comedies can be described as follows: in *White Liars*, Tom takes on the role of the confident, seductive showman; Sophie presents herself as a mystical, impoverished baroness with the gift of clairvoyance; and Frank embodies the submissive underdog, the timid companion type. In *Black Comedy*, Brindsley Miller is the struggling artist awaiting his big break, Carol Melkett is the ingénue, Clea is the free-spirited former girlfriend, Colonel Melkett represents the authority figure, Miss Furnival is the repressed spinster, Harold Gorringe is the pretentious aesthete type, Schuppazingh and Georg Bamberger serve as the outsiders.

In *White Liars*, all the characters present themselves through borrowed, ready-made types, but these identities prove to be unsustainable. These stock roles function as temporary masks. By the end of the play, each one collapses, revealing the vulnerable self beneath. In *Black Comedy,* the game of mistaken identities serves a similar purpose. It demonstrates the fluidity of identity on stage and highlights the constant negotiation and fluctuation of self in social contexts.

A similar pattern is already visible in Shaffer's earlier double bill, *The Private Ear/The Public Eye*, where the characters are also immediately recognisable types: the shy romantic, the overconfident, cynical friend, the romantic interest, the jealous husband, the misunderstood spouse, the "trickster" archetype. In these first comedies, these familiar roles unravel as well because Shaffer uses type as a frame that the characters ultimately escape from. That allows the author to expose how fragile these identities truly are. This pattern, recognisable in these comedies, suggests a consistent strategy of treating comic stereotypes as masks designed to be tested, stretched, and ultimately taken apart.

In *White Liars*, Shaffer sets the action in the Fortune Teller's Parlour of Sophie, Baroness Lemberg, where Tom, the charismatic lead singer of a local band, is brought by his friend Frank for a reading. Frank orchestrates the visit to manipulate Tom into doing what he wants. He knows that Tom has a strong belief in the supernatural and will be vulnerable to Sophie's "visions". Frank enters first for a private session and tells Sophie a fabricated story: that he has generously taken Tom into his home, only for Tom to repay him by attempting to seduce Sue, his girlfriend. He also claims he cannot bring himself to throw Tom out, so he offers to pay Sophie to frighten him into leaving Sue alone. To make her performance convincing, he also provides Sophie with background information about Tom, in the hope that he will believe her predictions. Everything changes as soon as Tom sits down for his reading. Tom reveals a series of inaccuracies in the narrative Frank had presented to Sophie: the details Frank provided about Tom's familial background are untrue; Tom also never needed a place to stay, Frank had drawn him into his home under the false pretext of being a freelance journalist who wanted to write an article about Tom's band; the supposed romantic rivalry between the two men is also a lie. Frank is not jealous of Tom on Sue's behalf. He is jealous of Sue herself because he has feelings for Tom. As these revelations surface, the roles each character had been performing collapse, revealing identities far more complex and conflicted than the stock types these characters initially seemed to represent.

In *White Liars*, social pressure and the characters' desire for acceptance shape each false identity. In Carlton's terms, these fabrications rely on *ghosted* patterns. The characters lie for different reasons: Tom lies because he believes that his middle-class background would make him unacceptable in the world of pop music; Sophie invents her aristocratic title out of

shame for her working-class origins, while Frank hides his homosexuality because he fears that his true self would not be accepted. All three characters create alternate identities because, each one in his/her own way, felt compelled to respond to expectations regarding class, gender, and respectability. Tom articulates this clearly: "*Well, it's a question of image, really. When I was a kid, in pop music you had to be working class to get anywhere at all. Middle class was right out. Five years ago no one believed you could sing with the authentic voice of the people if you're the son of an accountant*".[3]

Tom explains to Sophie how he constructed his false persona, including his false accent. The way he constructs his false identity is particularly revealing, and it is worth examining how this new identity is brought to life. Frank creates Tom's backstory without realising it, and Tom allows, even encourages the process. Pressured to conform to an image that seems more socially desirable, Tom adopts the working-class persona Frank projects onto him. He has already observed how his fake Yorkshire accent had captivated Frank, so he allows the fantasy to grow:

"*He used to sit on the end of my bed with his pencil and notebook, just grooving on it. Bogus journalist interviewing bogus miner! 'You're so lucky' he'd say: 'So lucky to be born a prole. The working class is the last repository of instinct.' I'd just shrug. Shrugs are perfect. You can imply anything with a good shrug: repository of instinct – childhood misery – whatever's wanted. (…) I watched him make up my childhood. 'Where were you born?' he'd ask me. Then right away he'd answer himself. 'Some godawful little cottage in the north, I suppose: no loo, I suppose, no electric light, I suppose.' 'I suppose' meaning 'I want'. And me, I'd shrug. Shrug, shrug: up goes his slum. Shrug, shrug: down comes Dad's belt: ow!. Anything. I made bricks out of shrugs. Slagheaps. Flagellant fathers and blanketless winters, and stolen crusts gnawed in the outside lav!*"[4]

This passage also exposes how identity in the play is not just performed, but also collaboratively constructed. Frank invents a biography that satisfies his own romanticised view of the working class. In turn, Tom, sensing what is expected of him, responds with ambiguity. Each shrug becomes a gesture of compliance, allowing Frank's fantasies to become supposed "truths". The scene also illustrates how Frank's desire for mainstream "authenticity" and Tom's wish to be recognised as an artist determine both men to endorse this fiction.

Tom's confession exposes the psychological toll his fabricated identity has had on him. What began as a practical social adjustment has quickly become a complete surrender of self. The following passage makes this process painfully visible:

*"Once I'd spoken – actually spoken a lie out loud – I was theirs. They got excited, like lions after meat, sniffing about me drooling. I suppose I could have stopped it any time. Just by using my own voice – telling them who I was. But I didn't. Color the ball yellow. I told myself I didn't want to hurt them. But why not? Who was I? I didn't exist for them. I don't* now. {Excitedly.}*They want* their *Tom: not me. Tom, the idol. Tom the turn-on. Tom the yob god, born in a slum. Standing in his long-suffering, maltreated skin – all tangled hair and natural instinct – to be hung by his priests in white satin! … Yeh: that's the real color for it all.* White. *Our uniform for the Liars. He designed it – she made it – I wear it! You should see me in it!"*[5]

The pronoun plural "*they*" is significant in Tom's discourse because I don't believe it refers only to Frank and Sue, but also to society in general. The demand for stereotypical "authenticity" traps Tom in a role he did not choose. His lie grew, becoming a performance that made him feel seen, admired, and validated, but it also stripped him of his true self. In Tom's eyes, the real self has no social value. Only the manufactured persona does. He realises this with bitter irony and lists a series of *ghosted identities* that haunt him: "Tom the idol. Tom

[3] Peter Shaffer, *The Collected Plays of Peter Shaffer*, Harmony Books, New York, 1982, p. 170.
[4] *Ibid.*, p. 174.
[5] *Ibid.*, p. 176

the turn-on. Tom the yob god". The colour imagery is also deeply significant. White evokes blankness in this context, a surface onto which others can project whatever they wish. The costume he wears on stage as a performer becomes a metaphor for the artificially constructed identity Tom feels pressured into "wearing": designed by one person, sewn by another, and worn by Tom until it shapes him far more than his own origins ever did.

In Sophie's parlour, Tom gives up his social persona, and Frank follows by confessing to Sophie that he was, in fact, attracted to Tom. Their confessions determine Sophie to confront her own mask. Of the three, Sophie's mask collapses most dramatically because she built it on an unrealistic worldview that her parents had passed down to her. She confesses that her aristocratic title is invented: she is not a Baroness, her parents ran a kosher delicatessen shop, so they were working class. As she comes to terms with reality, she exclaims: "*I knew the Old World, mister! I knew the real world! My father, he knew the real world! He taught me how to live – my father; he taught me beauty – he taught me truth – he knew everything, my father – beauty and music and loving – he knew everything, everything – he knew NOTHING!"*[6]

The mask falls, and the perfect little world her parents started constructing, and that she continued to uphold collapses. She smashes her father's photograph from the table in a symbolic gesture and, for the first time, acknowledges reality. Shaffer emphasises her disillusionment: "*Weak, stupid little man! Folded his hands in front of the world, and said nothing. Just nothing. Every day on the twenty-seven bus, for fourteen years. Eight-forty-five leave the house, back at seven smelling of gherkins*".[7]

Sophie's "Old World" is nothing but a constructed ideal that ultimately leaves her feeling inadequate. It drives her to despise the middle class and, more significantly, herself. This is the motivation behind creating her mask, and I would dare argue that her mask is not just a social one. This would explain why this process is far more painful for her than for the other characters. Unlike the others, she truly believed in the alternate identity she had created.

In *White Liars*, the characters are not the only ones who wear masks. The genre of comedy itself is a mask that hides the dramatic potential of this play. Beneath the witty dialogue and comic situations lie themes dealing with social profiling, social prejudice, and peer pressure. The comedy continually hints at the drama it conceals. This tension between laughter and the underlying suffering gives the play its powerful dramatic potential.

*Black Comedy*, much like *White Liars*, uses humour to mask the same complex themes: social inadequacy, insecurity about class, and the pressure to appear more successful than one really is. The farcical treatment of the material allows Shaffer to hide these uncomfortable truths once again behind laughter. In his later plays, however, difficult truths are no longer disguised. As Shaffer's confidence grows, so does his willingness to confront his audience directly in his memory plays. Works such as *Amadeus*, *Equus*, and *The Royal Hunt of the Sun* expose raw and unsettling realities about human nature, the nature of society, and cultural prejudices that shape our understanding of the Other.

*Black Comedy* is based on a Chinese theatrical tradition that reverses light and darkness: when the characters have light, the stage appears pitch black for the spectators, and when the characters are in darkness, the audience sees everything clearly. The result is that the characters fumble "in the dark", while the spectators can enjoy watching the chaos unfold.

The action takes place in Brindsley's apartment. Brindsley and his fiancée, Carol, are expecting guests: Carol's father, Colonel Melkett, whom Brindsley hopes to impress, and Georg Bamberger, a wealthy art collector who is interested in Brindsley's sculptures. Because the apartment is poorly furnished, Brindsley and Carol secretly borrow elegant pieces from a neighbour, Harold Gorringe, an antiques dealer, without his permission. Harold is supposed to be away for the weekend.

[6] *Ibid.*, p. 178.
[7] *Ibid.*

The play combines situational comedy with classic mistaken identity humour. Before the guests arrive, a blown fuse causes the entire building to go dark. Miss Furnival, a neighbour who fears darkness, takes refuge in Brindsley's apartment. Colonel Melkett arrives next, and to make matters worse, Harold unexpectedly returns early. Brindsley invites him into his apartment so he won't discover his furniture is missing. Meanwhile, he and Carol try desperately to prevent anyone from lighting a lantern. While the others are distracted, Brindsley smuggles some of Harold's furniture back into his flat and hides the rest, and this creates some rather humorous counterpoint situations in the play.

To make matters even more complicated, Clea, Brindsley's former girlfriend, like Harold, also returns unexpectedly from a trip to Finland and goes to his apartment. She remained hidden from everyone except Brindsley until towards the end of the play. When she finally steps forward – almost like a *deus ex machina* – she exposes not only her ongoing relationship with Brindsley, but also that they are expecting a baby. Mistaken identities multiply throughout the action: before revealing herself, Clea impersonates Brindsley's cleaning lady, while Schuppazingh, the man sent by the London Electricity Board to fix the fuse, is mistaken for the wealthy collector, Georg Bamberger. Later, when Bamberger finally arrives, the characters mistake him for Schuppazingh. By the end of the play, Brindsley's entire web of lies collapses: Carol and her father learn the truth about Clea, and Harold discovers that Brindsley had taken his antiques.

In *Black Comedy*, social pressure is just as prominent as in *White Liars*. Brindsley, the main character, feels pressured to create an alternate persona, wealthier and more successful than he actually is, in order to impress Bamberger and gain the approval of Carol's father, Colonel Melkett. This pressure drives him to "borrow" Harold's furniture and ornaments, a plan Carol actively encourages, because she knows her father would reject Brindsley if he saw the condition of his apartment.

Social status is paramount for these characters, and all of them feel compelled to construct alternate selves or adopt discourses that don't fully align with their true actions. The perceived darkness on stage makes them feel safe enough to allow their private selves to emerge. Miss Furnival illustrates this idea very well: at the beginning of the play, she refuses an alcoholic drink that Carol offers her because her father, a Baptist minister, disapproved of alcohol. The end of the play, however, finds her heavily intoxicated. Similarly, all characters treat Schuppazingh very differently when they think he is Bamberger; Miss Furnival even speculates that wealthy people have smoother skin.

There is a constant negotiation between the characters' private selves, emerging under the protection of darkness, and their social personas. This is the tension that drives the play, I believe. Brindsley himself needs to choose between his true self and his private self. The two women, Carol and Clea, represent projections of his potential future: Carol is a match for his social self, focused on appearances and social climbing, while Clea mirrors his private, authentic self. As an artist herself, she understands Brindsley deeply and is unafraid to tell him exactly what she thinks.

Ultimately, Brindsley faces a choice between "*twenty hours of ego massage every day*"[8] with Carol and a woman "*about as cozy as a steel razor blade*", Clea. (Shaffer, 189)[9]. He oscillates between them: he plans to marry Carol, yet he keeps Clea's photograph in the drawer of his nightstand. He lies to Carol about the length of his relationship with Clea and about their ongoing relationship. Now, he must choose between illusion and truth. But since he cannot make that decision himself, the truth ends up choosing him.

Taken together, *White Liars* and *Black Comedy* reveal a crucial early phase in Shaffer's evolution as a playwright, dealing with the instability of identity under social pressure. By

[8] *Ibid,* p. 232.
[9] *Ibid.*, p. 189.

using recognisable types as *ghosted* cultural patterns, Shaffer draws audiences into familiar theatrical territory. Then he dismantles these inherited forms and exposes the fragile constructs that lie beneath. In both plays, masks (social, emotional and theatrical) are constructed and then broken, revealing characters who are caught between the selves they perform and the selves they suppress. The plays begin as light-hearted comedies, but gradually expose anxieties about class, authenticity and belonging, themes that anticipate the deeper questions of the author's later works. Through laughter, Shaffer prepares his audience/readers for the more unsettling truths he exposes in his dramas. These comedies do not just entertain. They also hide complex negotiations of identity that shape human relationships, suggesting that the search for authenticity is both a private struggle and a profoundly social one.

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# TRANSNATIONAL VOICES AND THE LANGUAGE OF DIPLOMACY IN CONTEMPORARY FICTION: CHIMAMANDA NGOZI ADICHIE'S AMERICANAH AND PAUL AUSTER'S 4 3 2 1

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***Abstract:*** *This paper examines the ways in which contemporary fiction functions as a form of literary diplomacy, using language and narrative to mediate cultural difference, negotiate identity, and enact the ethics of global understanding. Focusing on Chimamanda Ngozi Adichie's Americanah (2013) and Paul Auster's 4 3 2 1 (2017), the study explores how these novels dramatize communication across borders-linguistic, cultural, and epistemic-transforming the novel into a site of ethical and transnational encounter. Drawing on theories of cosmopolitanism (Appiah, Beck), communicative action (Habermas), and soft power (Nye), the paper argues that both authors transform narrative form and linguistic choice into acts of cultural negotiation. Adichie's exploration of accent, authenticity, and racial discourse situates language as a tool of both domination and self-determination within a globalized world, while Auster's narrative multiplicity and metafictional reflexivity reimagine identity as dialogic and plural. The comparative synthesis suggests that literature performs the work of diplomacy by cultivating empathy, reflexivity, and an ethics of listening, capacities essential to both intercultural communication and democratic coexistence. Ultimately, Americanah and 4 3 2 1 reveal that fiction's moral and political power lies not in representation alone but in its capacity to model the ethical practices of global understanding.*

***Keywords:*** *transnational literature, cultural diplomacy, narrative ethics, cosmopolitanism, soft power*

## 1. Introduction

Increasingly defined by global interconnectedness, linguistic plurality, and cultural tension, diplomacy has come to signify more than the art of statecraft. It now extends to the everyday negotiations that shape identity, belonging, and recognition across cultural frontiers. The contemporary novel, precisely because of its linguistic, ethical, and narrative plasticity, emerges as one of the most potent forms of what Joseph Nye terms soft power, i.e. the ability to influence not through coercion, but through attraction, empathy, and persuasion. Within this framework, literature performs the symbolic work of diplomacy by translating experiences across boundaries and by teaching its readers the ethics of coexistence.

This study examines how Chimamanda Ngozi Adichie's *Americanah* (2013) and Paul Auster's *4 3 2 1* (2017) articulate such a vision of literary diplomacy. Both novels dramatize communication as an ethical and political act, foregrounding the tensions between self-expression and cultural conformity, between individuality and universality. While Adichie's narrative follows Ifemelu's journey between Nigeria and the United States, foregrounding the politics of language and accent in postcolonial identity, Auster's polyphonic narrative explores multiple possible lives of a single protagonist, exposing the contingency and multiplicity of the self.

The intersection of these two perspectives, Adichie's transnational realism and Auster's postmodern humanism, illuminates literature's dual capacity to reflect and to reshape the global imaginary. The ethical dimension of their work resonates with Jürgen Habermas's notion of communicative action, which conceives understanding as a cooperative process grounded in

dialogue and reciprocity. At the same time, their global reach reflects the dynamics of cultural diplomacy: literature as a site of soft negotiation where power, identity, and language intersect. As Ulrich Beck observes in *The Cosmopolitan Vision*, "cosmopolitanism is not a condition but a practice" (2006:3). Similarly, both Adichie and Auster transform the novel into a practice of cosmopolitanism, a process through which readers learn to inhabit difference and engage ethically with the other. This paper, therefore, reads *Americanah* and *4 3 2 1* as complementary case studies in the evolving relationship between literature, language, and diplomacy. Through this comparative lens, fiction appears not merely as representation, but as an instrument of mediation, somewhat a form of narrative diplomacy that fosters understanding where political discourse often fails.

## 2. The Language of Global Citizenship in Adichie's *Americanah*

Chimamanda Ngozi Adichie's *Americanah* presents language as both a site of struggle and a vehicle of liberation. The novel follows Ifemelu, a Nigerian woman navigating racial, linguistic, and cultural hierarchies in the United States. Her experiences reveal how speech becomes a marker of power: accent, vocabulary, and idiom define not only how one is perceived, but who one is permitted to be.

Early in the novel, Ifemelu's realization that "you sound American" functions as both compliment and constraint. The American accent becomes a passport to legitimacy, yet it alienates her from her Nigerian self. The act of "putting on" or "shedding" an accent becomes a form of self-diplomacy, a negotiation between authenticity and intelligibility. As Adichie writes, Ifemelu "spoke more slowly, to keep her words from being swallowed by her accent" (Adichie, 2013:214). The modulation of voice, like the modulation of identity, is a means of navigating unequal power relations in a globalized linguistic economy.

Through Ifemelu's blog, "Raceteenth or Various Observations About American Blacks (Those Formerly Known as Negroes) by a Non-American Black", Adichie further dramatizes language as a tool of social critique and intercultural engagement. The blog becomes a platform of soft power, enabling a transnational conversation about race and belonging. Her voice is simultaneously outsider and insider, both Nigerian and diasporic, and thus capable of mediating perspectives otherwise separated by historical or cultural divides.

In this sense, *Americanah* performs the very diplomacy it describes. By juxtaposing Nigerian, British, and American registers of English, Adichie exposes the linguistic hierarchies that underpin postcolonial subjectivity. Nonetheless, she also reclaims English as a tool of self-expression, what Ngũgĩ Wa Thiong'o might call a "decolonized language." Her prose is hybrid, oscillating between Standard English and Nigerian idioms, thereby enacting the cosmopolitan ethics of hybridity described by Homi Bhabha: a "third space" of enunciation where cultural difference becomes the site of negotiation rather than domination (Bhabha, 1994: 56).

Adichie's diplomacy is thus one of linguistic agency. Ifemelu's return to Nigeria at the novel's end, where she resumes her natural accent and begins a new life as a writer, symbolizes not withdrawal from global modernity but a redefinition of it. To speak authentically in one's own accent becomes an act of soft resistance, an assertion of self within the flows of transnational discourse. The novel, then, not only critiques globalization's inequalities but also models a form of ethical cosmopolitanism grounded in self-aware communication.

## 3. Narrative Multiplicity and Ethical Cosmopolitanism in Auster's *4 3 2 1*

Paul Auster's *4 3 2 1* operates at a different register of literary diplomacy. Where Adichie's novel foregrounds language and accent as instruments of cultural negotiation, Auster transforms narrative form itself into a diplomatic mechanism. The novel unfolds four parallel versions of one protagonist's life, namely, Archie Ferguson, each diverging at key moments of

choice or chance. This narrative multiplicity invites readers to engage with contingency, to inhabit parallel moral worlds without privileging one over another.

In this way, Auster dramatizes the epistemological humility that underlies any genuine dialogue. If diplomacy, as understood in the political sphere, requires recognition of the other's perspective, *4 3 2 1* enacts this principle narratively as every version of Ferguson's life is valid, yet incomplete. The reader, compelled to navigate these variations, practices a form of interpretive diplomacy, mediating among conflicting truths.

Auster's polyphonic method recalls Mikhail Bakhtin's concept of dialogism, where meaning emerges not from monologic authority but from the interplay of diverse voices. It also resonates with Kwame Anthony Appiah's 2006, *Cosmopolitanism: Ethics in a World of Strangers*, which argues that moral life, in a globalized world, depends on our capacity to imagine the lives of others. The structure of *4 3 2 1* literalizes this imaginative exercise as each Ferguson is an "other" to the next, and the act of reading them together constitutes an ethical training in empathy and complexity.

Moreover, Auster's concern with language mirrors Adichie's, though at a different level. His protagonist's identity is shaped by the narratives he writes, reads, and lives as well as by the stories he tells about himself and others. In one version, Ferguson becomes a journalist; in another, a political activist; in another, a writer. Each identity demonstrates the fluidity of meaning within linguistic exchange. Writing, for Auster, is a diplomatic act because it requires negotiation with ambiguity, chance, and moral consequence.

In this sense, *4 3 2 1* situates cosmopolitanism not as a political ideology but as an ethical disposition, a willingness to accept multiplicity without collapsing it into uniformity. The novel's vast narrative experiment ultimately proposes that coexistence depends not on agreement but on recognition, i.e. to acknowledge the validity of the other's narrative, even when it diverges from one's own. Auster's diplomacy is therefore epistemic and ethical, translating pluralism into aesthetic form.

## 4. Transnational Voices

Both Adichie and Auster treat language as the most profound medium of transnational negotiation. In *Americanah*, linguistic code-switching marks the tension between cultural adaptation and authenticity. In *4 3 2 1*, the language of narrative itself, its syntax, rhythm, and structure embody multiplicity. Nevertheless, both authors share a central conviction that communication is never neutral, and that identity is continually translated across the boundaries of language and story.

The concept of self-translation captures this shared dynamic. For Ifemelu, self-translation involves adjusting her accent, idiom, and even worldview to be legible in American society. For Ferguson, it means rewriting his life through alternative narratives, each a translation of the self under different historical conditions. Both figures thus embody what Beck terms the "cosmopolitan self," one who "lives in translation" (Beck,2006:13).

Through their protagonists, Adichie and Auster dramatize the ethical labor of communication, the patience, humility, and reflexivity it demands. Ifemelu's eventual rejection of her Americanized accent parallels Ferguson's growing awareness that no single life-story can capture human complexity. Both moments signal the emergence of a cosmopolitan ethics rooted in recognition of the other's irreducible difference.

In transnational terms, such self-translation becomes a model for diplomacy. The diplomat, like the writer or reader, must translate not only languages but worldviews. He must find meaning across conceptual and cultural divides. Adichie's and Auster's novels suggest that literature itself performs this function, cultivating the interpretive virtues upon which peaceful coexistence depends.

## 5. Literature as Transnational Diplomacy

When read together, *Americanah* and *4 3 2 1* reveal the evolving role of literature as an instrument of transnational diplomacy. Each author approaches the global condition through distinct aesthetic strategies; Adichie through linguistic realism and sociocultural critique, Auster through formal experimentation and philosophical inquiry. Nevertheless, both transform the novel into a space of negotiation between the personal and the political, the local and the global.

Adichie's diplomacy is linguistic. Her prose enacts the politics of speech, accent, and intelligibility, foregrounding how language mediates power. Her characters navigate a world where to "sound right" often means to silence part of oneself. By reclaiming linguistic authenticity, Adichie proposes an ethics of voice that resists both colonial domination and global homogenization.

Auster's diplomacy, by contrast, is epistemic. His polyphonic narrative structure teaches readers to inhabit multiplicity, to accept that knowledge is contingent and truth is relational. In a sense, Auster's four Fergusons constitute a diplomatic corpus: each negotiates coexistence with the others, embodying the principle that moral understanding arises from dialogue, not certainty.

Both authors thus, recast the novel as a form of soft power. In Nye's sense, soft power works through attraction and persuasion rather than coercion as it relies on the ability to shape preferences by shaping narratives. *Americanah* and *4 3 2 1* do precisely this: they reshape the reader's moral imagination, preparing the ground for empathy and intercultural understanding. Literature, in their vision, becomes a subtle yet transformative force of diplomacy, a training in the ethics of coexistence.

Their convergence underscores a broader argument about the humanities in global perspective. In a time when international relations are mediated by digital communication and cultural misunderstanding, fiction provides a slower, more reflective form of exchange. The reader, like the diplomat, must listen, interpret, and withhold judgment. Adichie's and Auster's works thus enact what Edward Said once described as the "contrapuntal imagination", the capacity to hold multiple perspectives in tension without resolving them into hierarchy.

To this end, literature functions as cultural soft power not because it exports national identity, but because it cultivates the habits of ethical global citizenship. By transforming linguistic difference into dialogue and narrative multiplicity into empathy, *Americanah* and *4 3 2 1* demonstrate that the art of diplomacy begins with the art of reading.

## 6. Conclusion

This comparative analysis has argued that *Americanah* and *4 3 2 1* exemplify literature's potential to act as a form of diplomacy, an imaginative practice through which ethical, linguistic, and cultural boundaries are negotiated. Both novels transform narrative into dialogue, suggesting that communication is the moral foundation of coexistence.

Adichie's linguistic realism and Auster's narrative experimentation converge on a shared conviction that to live ethically in a global world requires learning how to speak and how to listen. Their novels propose that diplomacy is not only institutional but existential, a daily act of empathy and translation. Literature, hence, performs the soft power of moral persuasion, cultivating readers' ability to imagine the other's experience and to inhabit complexity without erasure.

Ultimately, both *Americanah* and *4 3 2 1* reveal that the global condition is fundamentally linguistic and narrative. In their distinct yet complementary ways, Adichie and Auster humanize globalization, transforming it from abstraction into encounter. Through fiction, they remind us that diplomacy, like literature, depends not on agreement, but on conversation.

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# VALERIU ANANIA. MEDICAL HISTORY. BRIDGES AND STEPS TOWARD RESURRECTION

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***Abstract*:** *The masses of critics persisted; it was no coincidence that the poetic writings of the personality from Vâlcea opened a niche for small, insignificant literature. The fact that religious poetry could not find a clearly defined path was due not only to political, dictatorial pressure, but above all to the obvious atheistic visions and the onslaught of Western literature, which the great critics pursued without precedent, with a preference for the Nouvelle Vague era, which inspired all of Europe with outstanding generosity. A simple soldier in priestly robes simply did not have his well-deserved place in poetry and, at the same time, in first-class fiction, or rather, in this field with full right. Whether the dozens like it or not, other names from the second scene, such as Vasile Militaru, Traian Dorz, Costache Ioanid, and even harder to believe, Sandu Tudor, belong to a similar, even identical category.*

***Keywords*:** *Poetry, prayer, worship, resurrection, catharsis*

Die ersten drei Gedichtzyklen betonten intensiv die unbestreitbare Sehnsucht des Dichters nach seinen Ursprüngen, seiner Familie und seinen Heimatorten, ohne auch nur einen Moment daran zu denken, dass der Dichter von einer Substanz der Genialität umhüllt und bekleidet war. Trotzdem wird die rumänische Literatur problematisch, insbesondere wenn der christliche Aspekt angesprochen und in die Diskussion eingebracht wird, denn die gesamte Persönlichkeit von Valeriu Anania brauchte unbedingt die Aufdeckung jedes einzelnen Teils durch einen dokumentierten, informierten Forscher, der schnelle, übereinstimmende Verbindungen zwischen Theologie und Literaturgeschichte herstellen konnte. Die Massenbindung der Kritiker blieb bestehen, nicht zufällig öffneten die poetischen Schriften der Valcea-Persönlichkeit eine Nische für kleine, unbedeutende Literatur. Diese Unmöglichkeit, dass religiöse Poesie einen klar gezeichneten Weg durchdrang, bestand nicht nur aus politischem, diktatorischem Druck, sondern vor allem aus den offensichtlich atheistischen Visionen und dem Ansturm auf westliche Literatur, nach dem die großen Kritiker beispiellos schwelgten, mit einer Vorliebe für die Ära der Nouvelle Vague, die ein ganzes Europa mit bemerkenswerter Großzügigkeit inspirierte.

Ein einfacher Soldat im Priestergewand hatte in der Lyrik und der erlesenen Literatur einfach nicht seinen Platz, oder besser gesagt, in diesem vollwertigen Bereich. Ob es den Lesern gefällt oder nicht, andere Namen der zweiten Szene wie Vasile Militaru, Traian Dorz, Costache Ioanid und, vielleicht noch schwerer zu glauben, Sandu Tudor gehören in eine ähnliche, ja sogar identische Kategorie. Warum wird dieser Druck auf sie weiterhin ausgeübt? Die Antwort mag auf den ersten Blick eindeutig erscheinen, auch wenn dies ihren traditionellen und kulturellen Beitrag nicht schmälert. Doch die Botschaft dieser Organisationen richtet sich an ein sehr begrenztes Publikum, vielleicht sogar an die Dorfgemeinschaft im Allgemeinen.

Dies dürfte einer der Hauptgründe dafür sein, dass kritische Texte weiterhin nur zaghaft und sogar sehr spät auftauchten. Schon die Idee, christliche Literatur Stück für Stück zu durchforsten, galt als rückständig und als letztes Mittel. Kritiker waren der Meinung, dass sich hinter solchen Schriften und Ansätzen eine inerte Substanz verbarg, die die (höchst unwahrscheinliche) Verkümmerung der Universalliteratur beschleunigte. Ob wir es nun wahrhaben wollen oder nicht, *christliche Poesie* hat den Status eines Produkts oder, warum

nicht, eines unterbewerteten Kulturguts erlangt. Viele der Spezialisten, die den Begriff heute verwenden, präsentieren ein – vielleicht nicht ganz orthodoxes – unterbewertetes Produkt auf dem Markt. Leider zeigt sich einmal mehr das Gegenteil: Die wertschätzende, nach Hierarchien verlangende Hypothese der rumänischen Öffentlichkeit ist völlig falsch, denn die Fakten und pragmatischen Nuancen bieten andere Antworten. In Wirklichkeit werden Hierarchien umgestoßen, die nur in schriftlicher Form existieren, angesichts des nonkonformistischen, harten und meist skandalösen Schicksals des Hierarchen von Vâlcea – Argumente, die die spekulative Presse ausgiebig ausnutzt.

Der Prozess, die christliche Poesie in einen unendlichen Wüstenabgrund zu versinken, ist, ohne es an Bescheidenheit zu verlieren, auf das schwierige Klima zurückzuführen, nicht zuletzt aber auf die fruchtbaren Konflikte im Herzen der Kirche, wobei Bartholomäus Anania das Bindeglied zwischen den engelhaften Wächtern und den feurigen, barbarischen Wächtern darstellt, vielleicht in der kompliziertesten Haltung – und keinen Raum für Diskussionen oder langes Nachdenken lässt. Die Zeit des Rückzugs trug wesentlich zur Entstehung eines umfangreichen und dichten Gedichtbandes mit dem Titel *Anamnese* bei – wahre Diagnosen, die Valeriu Anania durch das Prisma einer von rein persönlichen Ängsten geprägten Geschichte intensiv darstellt.

Das vorliegende Kompendium bzw. der Gedichtband wird im Voraus in der dem Autor eigenen Einsamkeit im Kloster Văratic in der Gemeinde Văratec im Kreis Neamț verfasst. Der Ort wird derzeit von über 400 Nonnen spirituell erwärmt und genährt.

Die majestätische Präsenz der Stiftung ist vor allem Mutter Olimpiada zu verdanken, die 1785 den Grundstein legte und das Kloster gründete. Der Abt des Klosters Neamț leistete wiederum einen bedeutenden Beitrag, indem er Mutter Olimpiada beim großen Bauprojekt des Klosters anleitete. Die Verwaltung dieser Siedlung durch das Kloster Agapia verbesserte erneut das Schicksal von Varatic, indem es die Stadt ab 1839 unabhängig bzw. mit vollen Rechten organisierte. Das Ende des 20. Jahrhunderts bietet dem Dichter Valeriu Anania eine erholsame Ruhepause. Er widmet sich ganz dem Schreiben und kann sich sogar durch Schreibtherapie erholen. 1984 erscheint sein „anamnestischer" Band in einem Verlag, der die spirituelle Aura des großen Nationaldichters Eminescu trägt. Der obsessive Charakter des ewigen Seins, d. h. die Angst des Dichters angesichts des Todes, den Mircea Eliade selbst unzählige Male als „große Initiation" bezeichnet, begleitet den „modernen" Autor religiöser Lyrik, Valeriu Anania, ständig.

Die Dimensionen des Opfers werden eine neue Ebene erreichen und in keiner Weise den symbolischen ähneln, die Valeriu Anania nun anstreben kann, sogar tiefer als bisher. Nicht umsonst umfasst der vorliegende Gedichtband nicht weniger als sieben komplexe anamnestische „Zustände". Diese Art von Anamnesis beansprucht das Inferno der schöpferischen Instanz, durch die die Insel in physischer Materie Reinigung annehmen und die unter der Schirmherrschaft des Tellurischen angesammelten negativen Energien aufgeben muss. Nur so hat der Dichter Zugang zur Wiedergeburt, um seine authentische Existenz wiederzuerlangen. Beginnend mit der ersten Anamnesis funktioniert die Idee des Quantentodes schrittweise und wird gemäß dem von Petru Poantă geprägten Sprichwort „eine wundersame Verwirklichung (...) und der Dichter – eine Art sekundärer Demiurg, der die Sprache durch Anamnesis regeneriert"[1] weiterhin subsidiär fortgeführt.

Petru Poantăs Zustimmung bedarf implizit einer subtilen Ergänzung, und zwar gerade wegen der Art und Weise, wie die Welt durch die Augen des Dichters gesehen wird, wo die Rollen gegen Ende der ersten Anamnesis vertauscht werden, wenn der Demiurg tatsächlich den ersten Rang erhält und seine Momente in leuchtender Einsamkeit verbringt: „Durch die Lüfte zieht die Zeit wie ein Rabe/ mit schneebedeckten Flügeln./ Hier ist es Nacht, darüber ist

[1] Petru Poantă, in Vorwort zu Valeriu Anania, Werke I, *Gedichte*, Vorwort von Petru Poantă, Chronologie von Ștefan Iloaie, Polirom Verlag, Jassy/Bukarest, 2010, S. 9.

Fest/ und ich schlürfe die Ränder des Fluges/ in einem Kuss, einer auf dem anderen,/ verbinde Düfte und Farben./ Feurige Dämmerung, dämmrige Morgendämmerung/ haltet Händchen im Tanz und Sprung./ Wie heißt du? … Ich frage und du antwortest nicht./ Worte leben aus der Erinnerung./ Mit allem Vergessen und Unwissen/ bin ich die Erinnerung an fruchtbare Zeitalter./ In den schwarzen Kellern unter dem Gras/ schläft der schwere irdische Wein,/ doch wenn auf den Hügeln die Reben blühen/ springen sie in „Schlaf und beginnen wieder zu kochen."[2]

Auf die Gefahr hin, zwischen zwei Dimensionen zu sein oder zu funktionieren, kennt der Dichter die Bedeutung der Grenze nicht und spürt sie nicht einmal mehr, da diese Schwelle weit entfernt von seiner wesentlichen, transparenten Einheit ist. Tatsächlich verwandelt ihn das Durchleben wiederholter *Anamnese* in einen Hauptthelden. Der Autor bevorzugt in diesen Fällen eine andere Perspektive und nutzt die von den Nachkommen erhaltene Nachfolge. Nur der Lauf der Zeit verleiht ihm einen Mehrwert und rumänisches Gefühl. Der Dichter, sei er auch ein Demiurg, lebt auf Augenhöhe mit den vermenschlichten Gegenwarten der Vergangenheit, d. h. in der Nähe jener Gottheiten, die ihren Geist durch Opfergaben gaben, aber durch das Prisma der Auferstehung nicht aus der Berechnung herausgenommen wurden. Dumitru Micu glaubt an das Schicksal einiger antiker Paradigmen und sogar an diese Übernahme einiger Fabeln durch den Autor, die vom römischen Konsul Menenius Agrippa gesponnen wurden, der auch unter dem Attribut „der in das Buch eingeschriebene Schreiber"[3] bekannt ist.

Der Literaturhistoriker Dumitru Micu wiederholt und bringt diese Besonderheiten, die eng mit der „tadellosen Kursivschrift der Verse" oder der „kommunikativen Kraft der Sprache, bemerkenswert plastisch, beweglich und geschmeidig" verbunden sind, in den allgegenwärtigen Rahmen des Dichters Anania zurück und zielt darauf ab, die beispielhafte Schönheit und nicht zuletzt die stilistischen Mängel zu erfüllen, die der Poetik im Allgemeinen entgegenstehen.

Das große Paradigma besteht darin, dass dieser Zustand der auferstandenen Welt prekär ist, in einem permanenten Zustand des Leidens und der Hilflosigkeit. Die Gefühle verstärken sich noch im dritten Zustand, in dem „kontrollierte Anarchie" von den Seelen der Stadt Besitz ergreift und der Demiurg eine solche Überraschung in einem zerstörten Universum erlebt, über das er jedoch eine gnädige Macht erlangt, sogar mit einem gewissen restaurativen Profil.

Der Demiurg hat die Prüfung des biologischen Alters bestanden und ist weder einer bestimmten Adresse noch einem bestimmten Reich zugeordnet. Vers für Vers hat er es geschafft, diese Unabhängigkeit und gleichzeitig spirituellen Einfluss zu erlangen: „(...) Ich spreche, und alles bekommt Bedeutung./ Der Lahme tollt herum, der Schurke tröstet dich,/ Du umarmst den von Krätze Gefressenen,/ Der Wahnsinnige lächelt im Schutz,/ Der Taube hört, der Blinde sieht, Heilige/ Ihr seid die Huren der Stadt, nach dem, was ich sage/ kehren die Verurteilten aus dem Exil zurück,/ Mein Wort hallt sogar in den Gräbern wider./ Erstaunt glaubt ihr, ich beschwöre Wunder,/ um euch überirdische Kräfte zu zeigen./ Das Wunder, ach!, ist nur für die Faulen./ Wann werdet ihr immun gegen heilige Ängste sein?/ Ich bin ein Mann wie ihr, aber ein Mann der Verheißung./ Das Wunder ist meine gute Tat./ Von nun an wird kein Schmerz mehr sagen,/ dass er gefragt hat,/ Ich habe mich nach einem Heilmittel umgesehen und es ihm gegeben."[4]

Unabhängig davon, wie religiös oder nicht religiös eine Person ist, müssen sich ihre Perspektiven dennoch ändern, um in einem bestimmten Klima zu überleben, in dem das Selbst unbestreitbar nach Komfort verlangt, der manchmal durch seine existenziellen

[2] Valeriu Anania, *Gedichte*, hrsg. O., S. 215.
[3] Dumitru Micu in Contemporanul, 7. Januar 1977, zitiert von Nicoleta Pălimaru, *Valeriu Anania. Literarisches Werk*, Limes-Verlag, Klausenburg, 2011, S. 225.
[4] Valeriu Anania, *Gedichte*, hrsg. O., S. 225.

Unzulänglichkeiten stark korrumpiert wird. Die *Anamnese* zielt nicht unbedingt darauf ab, der Person eine Stigmatisierung von Kopf bis Fuß aufzuerlegen, sondern vor allem, um ein bestimmtes Bild und ein christliches Bewusstsein zu erlangen, muss sie zunächst das Sieb des persönlichen Werdens durchlaufen oder, warum nicht, ihr tellurisches Leben auf eine persönlichere Weise annehmen, jenseits der Richtlinien, die die Kraft dieses Bandes darstellen. Das vom Autor in diesem Fall imprägnierte Substrat ist äußerst fein, vielleicht sogar unsichtbar für die Massen, die sich einen Überblick über die säkularisierte Welt verschaffen wollen, die auch von den größten Mächten der Welt regiert wird. Pater Ananias poetische Botschaft durchdringt jedoch jede metaphorische Ebene und trifft in Form auffälliger Schnörkel sogar auf die Realität des Bodens. Der Mensch neigt dazu zu vergessen, dass Gott, unser Erlöser, in jedem Gedanken und jeder Handlung und sogar in jeder Entscheidung, die die meisten Führer der Welt „planen", gegenwärtig bleibt.

Er wird niemals, zu keinem Zeitpunkt und auf keine andere Weise, überrascht, weil er es versteht, im richtigen Moment wie ein Bindemittel zu erscheinen, eine Geige, die den Hintergrund von Bildern mit verschiedenen Kausalitäten und dann zerstörerischen Wirkungen abschwächt. Der absolute und so reale Demiurg tritt für einen Moment aus dem hitzigen Muster hervor, das mit ihm debattiert und ihn allen metaphysischen Gesichtern zuwendet, und vergisst nicht, „Entscheidungen" zu bestätigen und aufzuheben, die die Komorbiditäten einiger Entscheidungen einschränken, selbst nicht inspirierter Optionen, und setzt seine volle Unterschrift auf die

„Akte der Erlösung" seit der *Erschaffung der Welt*. Daher bleibt der religiöse Dichter in einer universellen Tatsache verankert und so homogen durch die ursprüngliche Schöpfung, die jedoch verstanden bzw. bestätigt oder im Gegenteil abgelehnt werden muss.

Es gibt keine Anamnesis, die den Leser nicht zusammen mit seinem inneren Wesen zu einer gewaltigen Anstrengung des Verständnisses des Subtextes einlädt. Die Insel stellt später fest, dass sie nicht allein ist, dass sie nicht um Erfüllung kämpfen muss. Der Dichter greift erneut auf Martin Heideggers interstitielle Suchmaschine zurück – jenes Mitsein oder Mitwelt – eine reine Untersuchung des mystischen Charakters des Banalen, aber auch des zugänglichen Vertrauten, und gemäß Gabriel Liiceanus inspirierter Übersetzung keineswegs eines „unzugänglichen Charakters eines vermeintlich exotischen «Jenseits»". Die *dritte Anamnesis* kristallisiert das Phänomen des Blicks hinter den Vorhang des Selbst heraus, das heißt auf das Sein unseres Zusammenlebens an diesem Ort, nicht nur der Zeit, sondern konkreter, auf das Sein des eigenen Selbst. Was übrig bleibt, reduziert sich auf die Sphäre des Unerklärlichen, und derselbe Gabriel Liiceanu greift subtil ein und ruft aus: „Der Rest – das heißt, das Rätsel unseres «Woher» und unseres «Wohin» ist phänomenologisch unzugänglich und muss als solches wahrhaftig in Schweigen gehüllt bleiben."[5]

Auch der Dichter Valeriu Anania weist Schwächen auf, vielleicht nicht jeglicher Art oder, besser gesagt, jeglicher Natur, im Allgemeinen solche, die durch das Vorhandensein pedantischer Überlegungen bestimmt werden, gerade weil sich niemand fand, der laut und deutlich ausrief, dass „das menschliche Dasein im Grunde das «ursprüngliche Subjekt» der Geschichte ist, und der übliche Begriff der Geschichte, der hier zur Diskussion gestellt wird, sagt dies ganz klar. Die These «Dasein ist geschichtlich» bezieht sich jedoch nicht nur auf die ontische Tatsache, dass der Mensch ein Atom ist, ein mehr oder weniger wichtiges «Atom» im Getriebe der Universalgeschichte und dass er das Spielzeug der Umstände und Ereignisse bleibt, sondern sie wirft die folgende Frage auf: «Inwieweit und aufgrund welcher

[5] Martin Heidegger, *Der Ursprung des Kunstwerks*, 2. Auflage, Humanitas Verlag, Bukarest, 1995, übersetzt von Thomas Kleininger und Gabriel Liiceanu, S. 37–127. Siehe auch Martin Heidegger, *Sein und Zeit*, 3. Auflage, Humanitas Verlag, Bukarest, 2019, https://humanitas.ro/humanitas/carte/fiin%C5%A3%C4%83-%C5%9Fi-timp-1.

ontologischen Bedingungen gehört die Geschichtlichkeit – als wesentliche Konstitution – zur Subjektivität des «geschichtlichen» Subjekts?"[6]

Der subjektive Charakter tritt aus seiner eigenen Schale hervor, insbesondere wenn prophetische Auswüchse sich ihren Weg durch die schüchternen Fäden der Intimität bahnen, die dann aber von der anderen Präsenz des Fleischlichen zertrampelt werden – eines, das nur die obsessive Natur in lebendige Erinnerung verwandeln kann. Valeriu Ananias Dasein hat tatsächlich jedes Mal eine eigene Geschichte, ein Gemälde in bäuerlichen Formen, das aber auch einen modernistischen Pinselstrich ertragen hat, wahrscheinlich mit der Absicht, diese „längst verschwundenen Wiesen" anders als ein rein existentielles Problem freizulegen. Die Vierte Anamnesis widerruft praktisch eine Art von Sorge, die ihre Grundlage in der vollen Zeitlichkeit hat – nämlich jenes Streben des Dichters Anania nach authentischer Existenz.

Das Wesen antizipiert zweifellos jede Bewegung, die von seinem eigenen Dasein diktiert wird: „Die Welt schlief, als ich zur Welt kam./ So viel Schlaf war da und so schwer/ und so viel Menschlichkeit in meiner Sehnsucht,/ dass ich nicht einmal an der Brust meiner armen Mutter weinte,/ noch eine Stimme wie Neugeborene von mir gab/ noch ein Wimmern am späten Abend,/ damit ich die Menschen nicht erschrecke/ und sie mit weichen Knien an meine Türschwelle kommen./ Im Morgengrauen, mit Tau an den Füßen,/ versammelten sich die Nachbarn aus den Schafställen./ Eine Brust in ihren zarten Händen haltend/ lächelte ihnen die himmlische Wahrsagerin zu,/ von der nicht einmal die Chaldäer wussten/ in kosmischen Vorstellungen gealtert./ Ich machte mich mit den Narren und den Weisen auf den Weg,/ um nur zu sagen, dass ich geboren wurde."[7]

Die dissonante Art und Weise, wie Valeriu Anania genau diesem permanenten Pfad der Geschichtlichkeit folgt, stellt nichts anderes dar als eine viel invasivere und angewandtere Variante der Zeitlichkeit. Letztlich erweist sich Heideggers Übung als eindeutiger Konvergenzpunkt mit der Ausarbeitung des Dichters aus Vâlcea – mit anderen Worten, eine Selbstprojektion, die mit völliger Intimität produziert und realisiert wird, sodass sich das Gefühl der Angst gemäß der Gleichung „die eigene Tatsache der Schuld"[8] entfalten kann. Folgt man dieser Hypothese, wäre es völlig falsch, das Heilige so zu minimieren, dass es nur eine Dimension gäbe, nämlich ein Gefühl oder eine mystische Kraft, zu der eine Person Zugang hat, denn darüber hinaus gibt es noch eine andere Sichtweise, durch die diese Übertragung des Heiligen letztlich gefiltert wird. Der antizipatorische Sinn stellt jedoch kein ausreichendes oder vollständiges Untersuchungskriterium dar, denn Valeriu Ananias Dasein kann nur durch das Prisma des Potenzials, der Möglichkeit des Seins verstanden werden, d. h., den Tod mit eigenen Augen zu sehen – eines der wesentlichen Themen, die den Weg zu „Das Licht der Anamnesen" ebneten.

Das Sein ist tatsächlich auf den Menschen selbst konzentriert, und dieser Zustand muss ohne jeden Zweifel angenommen werden – etwas, das der Dichter akzeptiert und nicht nur sein eigenes Gefühl bestätigt, sondern erneut auf Heideggers Aussage zurückgreift: „Durch den Zustand der Bestimmung den eigenen tatsächlichen Öffnungsort anzunehmen, bedeutet gleichzeitig, durch Bestimmung in die Situation einzutreten."[9]

Folglich kann das Heilige nicht als willkürliches Verstehen oder Manifestation im Akt selbst gesehen werden, sondern impliziert selbst einen bestimmten Grad an Subjektivität oder sogar eine andere Art der Verinnerlichung und inneren Anpassung. Es gibt keinen anderen Weg als den menschlichen, der einer solchen Reflexion Form verleihen und sie auch durchdringen kann – ein weiterer Anstoß zu dem, was auch Einsicht genannt wird. Der Ton der Anamnesis ist nicht als die Position des Dichters in der unmittelbaren Eigenschaft eines

[6] Martin Heidegger, *Sein und Zeit*, 3. Auflage, Humanitas Verlag, Bukarest, 2019, S. 644–645.
[7] Valeriu Anania, *Gedichte*, hrsg. O., S. 230.
[8] Martin Heidegger, *Sein und Zeit*, hrsg. cit., S. 645.
[9] *Ibidem*.

Gottes oder beispielsweise eines Geistes zu verstehen, sondern vielmehr als jenes Trägers des Geistes im Seinszustand, der die Dinge im Universum und seine gegenwärtige Materialität belebt. So bezeugt dieser Fall das ursprüngliche Gültigkeitskriterium, das von einem der Vorreiter der Tiefenanthropologie, Émile Durkheim, in der Monographie, *Die elementaren Formen des religiösen Lebens* zum Ausdruck gebracht wurde: „Denn unter heiligen Dingen dürfen wir nicht nur jene Wesen verstehen, die Götter oder Geister genannt werden; und ein Fels, ein Baum, eine Quelle, ein Stein, ein Stück Holz, ein Haus oder sogar ein Wort können etwas Heiliges sein, umso mehr, als jeder Ritus etwas Heiliges hat. Ein Ritus kann einen solchen Charakter haben; tatsächlich besitzen ihn alle Riten in mehr oder weniger starkem Maße.

Es gibt Worte, Ausdrücke, Formeln, die niemand aussprechen kann; es gibt Gesten, Bewegungen, die nur von geweihten Personen ausgeführt werden können."[10] Die Suche nach Identität ist nichts anderes als eine persönliche Annahme der menschlichen Existenz. Der Band *Anamnese* bleibt wiederum eine künstlerische Formel, die offengelegt und dann in eine entsprechende Gleichung einbezogen wird. Die fünfte *Anamnesis* legt die klarsten und prägnantesten Abgrenzungen zwischen dem fest, was einerseits vom Menschen und andererseits vom Dichter definiert wird. Die Unterschiede sind konzentrisch und machen den Wortkünstler zum Entdecker von Geheimnissen und magischen Effekten, die der Logos umfassen und opferbereit auf dem Tisch der gesamten Menschheit ausbreiten kann. Valeriu Anania neigt dazu, der Anhänger zu sein und das Gleichgewicht hier in Richtung des Phänomens der *creatio ex nihilo* zu verschieben – eines Produkts, das aus dem Nichts entsteht. Obwohl die Materie die Schwelle zur Ewigkeit nicht überschreitet, beginnt das poetische Beispiel zumindest mit dem Glauben, dass sie dennoch am göttlichen Akt teilnimmt und ihm Würze verleiht, der in seinen verschiedenen schöpferischen Formen erkannt wird, die aber auch vom Schirm eines einheitlichen Gottes geformt werden, der die Einsamkeit liebt und vielleicht sogar paradoxerweise für das Gefühl des Friedens stirbt.

Daher bietet der Demiurg, der die Büchse der Pandora aus den Tiefen des Nichts öffnet, diesen Hoffnungsschimmer mit der Kraft des göttlichen Geistes. Der schöpferische Akt kann nun durch die Augen des Dichters betrachtet werden, der für einen Augenblick oder einen feinen Federstrich – ein einfaches Komma, das sich mit der Tinte in einen anderen Zustand ausdehnte und so zu Schlampigkeit und unheilbaren Psychosen führte – Gottes Energie übernahm:

„Samen werden aus der Wurzel geboren,/ doch nicht alle kehren zur Wurzel zurück./ In der Welt werden so viele Sehnsüchte gequetscht/ und ihr Schoß ist so klein,/ dass es mir scheint, als höre ich den Tod singen/ in allem, was er zerfetzt und verschlingt./ Mit tiefen Kiefern vermute ich mich selbst im Tanz/ ums Brot, wenn ich hungrig niederfalle."[11]

Der Tod scheint das aufkeimende Gefühl der Unheilbarkeit und implizit der Tatsache, dass der Dichter nicht zu dieser Welt gehört, immer deutlicher zu kristallisieren. Die Sätze in Richtung Unsterblichkeit werden immer klarer und haben einen möglichst offenen Horizont, ohne Spuren, Löschungen oder Flugzeugabstürze. Hilflosigkeit und Tod sind Teil des Menschen, und der Dichtermönch visualisiert dieses Grab oder das Ende des Weges als notwendiges Überflüssiges. Der poetische Raum stagniert in diesem Fall nicht nur, sondern erhält eine spezifische Wärme. Die Höhle oder der Hohlraum beispielsweise sind vollständig von der Wärme und dem klaren Atem einer Krippe durchdrungen – kein einziger Tropfen oder eine Spur von Kälte durchdringt das poetische Antlitz.

Sogar die Hitze fordert ihr Recht, und sobald sie sich etabliert hat, beginnt auch sie zu knistern, um den vom Dichter erwarteten Hintergrund zu schaffen, wie auch sonst, am Rande

[10] Emile Durkheim, *Die elementaren Formen des religiösen Lebens*, übersetzt von Magda Jeanrenaud und Silviu Lupescu, Polirom Verlag, Jassy, 1995, S. 45.
[11] Valeriu Anania, *Gedichte*, hrsg. O., S. 233.

eines Todes, der zu einer neuen Geburt führt, eines metaphysischen Babys in einer nur ihm bekannten Dimension, unzugänglich für den trägen Erdenmenschen, gesalbt mit allen Salben und Handlungen dieses Lebens. Für den Dichter Anania gibt es keine Zeit und keinen Ort mehr für Verhandlungen, denn die Seele begibt sich in die unsterblichen Hände der Remanenz, einer neuen Produktion und von Maßstäben, die für Wahrheit und Einfallsreichtum gestaltet werden können: „Es ist wahr, dass meine Jagd in Höhlen geteilt ist/ in ausgetretene Pfade und karge Täler,/ weil wilde Linien von Vorfahren/ mich durch den Tod schwimmend – zusammengerollt auf dem Stamm eines Apfelbaums/ aus dem Paradies, wo es von Pfauen wimmelte,/ wie konnte der Vater der Lügen/ so viel Wahrheit in die Welt bringen?"[12]

Die Ebene der Projektion und Wahrnehmung erleichtert den eleganten Galopp in Richtung Tod, garantiert aber nur die Vollständigkeit und nicht zuletzt den authentischen, entscheidenden Zustand. Dasein in Ananias Version kreuzt sich mit einem *Deus Absconditus*, und man kann die Abhängigkeit von dieser „Welt" und das Aufkommen eines dringenden Bedürfnisses nach faktischer Koexistenz mit anderen deutlich erkennen: „Oh, die Wahrheit sage ich dem Blut in meinen Adern/ und den Adern in meinem zitternden Körper:/ Während alle zugrunde gehen, sterbe nur ich;/ meine Vorfahren begannen mit mir./ Ich begann mein Lied mit einem Fluch;/ von der Nacht an, in der ich es gebar, aber in der Hochzeitsnacht./ Jetzt sind die Körner kaum noch lebendig/ wie weiße Stellen in meinem riesigen Gedicht."[13]

Die von Valeriu Anania vorgeschlagenen Texte bieten einen weiten Raum, der dem Dichter die einzige Möglichkeit bietet, in den Strom des Lichts einzutauchen. Die Hochzeitsnacht stellt den perfekten astralen Rahmen für die Gestaltung der liturgischen Schwingung dar. Der Dichter wird zum Fernabt, der jedoch von einem despotischen und virilen Gespenst beherrscht wird:

„Er schlägt poetische Szenarien vor, die ein liturgisches Szenario in Metaphern tarnen:

Die zweideutige zweite Person des Gedichts verbirgt eine heilige Person, so wie die erste Person zu anderen Zeiten göttliche Hypostasen annimmt."[14] Je tiefer und persönlicher die Identitätssuche wird, desto beängstigender wird sie, und eine akute, unterschwellige Angst schwingt mit.

Eine der naheliegenden Schlussfolgerungen, die sich durch diesen Band der *Anamnesis* zieht, ist die Hypothese, dass es keinen produktiven Dichter oder Künstler gibt, der ausschließlich Meisterwerke hervorbringen kann. Andererseits werden die Zyklen ebenso selten in ihrer Gesamtheit interpretiert – vielleicht sogar wie Schuberts Leben, das ohnehin monoton und kurz war – und die momentane Erfahrung des Vâlcea-Schriftstellers ließe sich ebenso fassen, denn die Flucht oder der tatsächliche Ansturm in die *Vorkammer des Liedes* ist eine kreative. Ist für Schubert das wahre Leben innerer Natur, also im Wesentlichen das Leben seiner musikalischen Arbeit, so reduziert es sich für Valeriu Anania auf das poetische Meisterwerk.

Das lyrische Schaffen umfasst tatsächlich seine gesamte Tätigkeit, und der Theologe verweist ungehemmt auf diese Flucht vor dem Phänomen der Realität, doch all dies mit einem einzigen Ziel: die Leere seines Gefühlslebens zu füllen. Es zeigt sich einmal mehr, dass die erlebten Ereignisse der Vergangenheit nichts weiter als einen bedingten Vorwand bilden – sein Stil und seine Herangehensweise sind zwangsläufig direkter. Daraus lässt sich schließen, warum Ewigkeit und Nachwelt gerade wegen der dominanten Betonung der Schöpfung dem Dichter so fern liegen. Die Schöpfung vollzieht sich in völliger Einsamkeit, wie ein

[12] *Ibidem*.
[13] *Ibidem*.
[14] Raluca Dună, Rumänische Akademie, *Allgemeines Wörterbuch der rumänischen Literatur*, A-B, Enzyklopädisches Universum Verlag, Bukarest, 2004, S. 158.

Schauspieler, der endlos mit einem leeren Saal spielt, ohne Reue für diese Art der körperlichen und geistigen Verbrennung.

Wie ein Märchenprinz in einer verzögerten biologischen Phase – mit Herz und Atem, die halb durch das himmlische Fenster gedrungen sind – liegt der einzige „Ausweg" in den Händen der Zuhörer oder *Liebhaber der Lyrik*. Die unerbittliche Zeit hat nicht nur den gebleichten Dichter, sondern auch die von so vielen Überfällen und *Anamnesen* vergilbte Seite getroffen – dass allein die Existenz dieser Verse ein wahres Wunder ist. Die *sechste Anamnese* bestätigt den gegenwärtigen Status der Verse und schreibt ihnen den inneren Wert diamantener Gesichter zu – ebenfalls geprägt vom zufälligen und bedrückenden Durchschreiten einer unwiederbringlichen Zeit, die ihnen ihren Glanz und ihre Erhabenheit raubt. Die raue Seite des Dichters Anania löst sich auf, und er erkennt, dass er die gesamte Schöpfung nicht mit sich tragen kann, nämlich dass sie nicht in eine gleichberechtigte Position mit der des *Meisters der Worte* im Himmel gelangen wird.

Die einzige Rettung und Bestätigung der tellurischen Schöpfung liegt in der abstrusen Neugier der Leser-Nachkommen. In seiner poetischen Weisheit gelingt es Valeriu Anania, seine eigenen Erwartungen vor dem großen Sprung aus dem durch die *Versuche der Feder* zurückgehaltenen Körper zu bestätigen – nämlich, dass das einfache Wort nicht in das andere Wort schlüpfen kann, das mit der Vorherrschaft und der Beherrschung einer ganzen Weltkarte verbunden ist: „Einst sah ich ein Gerücht von Knochen/ die angesichts der schwarzen Elemente brodelten./ Wie man es erst bei der Auferstehung erfahren wird./ Es gab eine Flut von Gräbern/ und ein lebendiges Beben und ein Feuer des Erbrechens./ Die Siegel des Vergessens wurden geöffnet./ Von den Tieren zu Land und zu Wasser/ kehrten die Gefressenen durch Tausende von Mäulern zurück./(...)/ Kommt zu mir, rief ich ihnen aus dem Käfig zu,/ kommt aus der Wüste und aus dem Nichts,/ Ich habe noch so viele Gesichter auf dem Diamanten,/ dessen Glanz vertrocknet/ in Erwartung der heiligen Zahl.../ So sprechend weinte ich auf heiligen Stufen,/ und verstand, dass die Wolke der Worte/ nicht in das Wort passen wird."[15]

Wie wird meine eigene Schöpfung bewertet? Unter welchen Bannern wird sie noch paradieren und durch welche Filter wird sie noch gefiltert? Dies sind zwei Fragen, die Valeriu Ananias poetische Existenz quälen – vielleicht werden beide nicht im Verständnis eines jeden Wortliebhabers ausgedrückt oder formuliert, sondern bleiben indirekt formuliert, sodass die Botschaft auf untergeordnete Weise durchsickert – gerade weil die innere Unruhe um die Zufriedenheit und Befriedigung des Lesers ihn ständig verfolgt und heimsucht. Oftmals akzeptiert und hebt der Dichter diese Selbstvergessenheit schließlich auf, kraft dessen, was er in seinen Wortfluten hinterlässt oder hinterlassen wird. Sein Zimmer wird eng von diesen Gefühlen, die ihn nicht nur an den Schreibtisch fesseln, sondern ihn wie Spinnweben ersticken und sein ganzes Wesen durchdringen.

Diese Enge in der eigenen Schöpfung scheint zu einem angenehmen Pakt zu werden, nur dass die Auferstehung gleich um die Ecke wartet – sie zu gewinnen hat trotz aller zusätzlichen oder fehlenden Verse große Anstrengungen gekostet. Der Autor wollte mit dieser *Anamnese* die Art der Flucht in andere, offenere Horizonte etwas hinauszögern. Das grundlegende Problem des Dichters Anania besteht darin, dass er sich von allen Seiten des Raumes unter dem Druck einer emotionalen Belagerung fühlt, und vielleicht noch mehr, dass sich seine eigene Existenz nicht mit der normalen, natürlichen physischen Präsenz des Menschen in seinem ursprünglichen Zustand identifiziert. Am Ende vertieft sich die Sehnsucht des Dichters, und er kann seinen tellurischen Zustand nicht aufgeben, ohne seinen treuen Lesern ein letztes Zeichen zu hinterlassen.

Er betrachtet diesen Zustand als notwendiges Vorspiel, bevor er durch das Phänomen der Metamorphose direkt in den engelhaften Zustand in der letzten Anamnesis gelangt:

[15] Valeriu Anania, *Gedichte*, hrsg. O., S. 246.

„Verrate mich nicht, Leser./ Mein Gedicht ist nur mit dir vollständig./ Nur der Stern, der es schafft,/ vor deinen Augen zu bleiben, um in ihnen zu leben,/ lebt auch in sich selbst, für immer neu./ Ich bin die Luft, du bist die Blume; im Morgengrauen/ warte ich mit süßen Fühlern darauf, dass du/unsere Hochzeit, genannt Tau, entfaltest."[16]

So präsent die Göttlichkeit in der poetischen Konstellation auch ist, bringt sie doch auch zahlreiche Ängste mit sich, manche davon metaphysisch, die aber weiterhin von einem Kampf mit einem Duft von Tudor Arghezi umhüllt sind, und die poetische Bedeutung schwankt zwischen glühender, fast erloschener Hoffnung und nicht endgültigem Zweifel gegenüber dem wahren Christen, der nicht immer im Zeichen der Bibliothek Gottes gehalten werden kann: „Verstecke dich nicht, Leser,/ und schlafe nicht im Gleichgewicht des Lichts ein./ Meine Krone hat keine Dornen wachsen lassen/ außer um der Sterbenden willen/ mit kranken Handflächen in ihren Nabeln./ Wähle um meinetwillen den Süden/ oder, wenn du willst, den Norden, und/ lass den Nebel durch deine Nägel stechen."[17]

Die Haltung des Dichters verwandelt sich in eine Art Kühnheit und brennender Verzweiflung, gerade weil der Leser eine komplexe Situation hat und erst zum Bindeglied und dann zum lebendigen Leuchter des Schöpfers wird. Demütigung oder Trotz erfüllen in diesem Fall die rationale Rolle, das Antlitz der menschlichen Seele zu demütigen und Gott zu öffnen. Der Leser kann ein solches Antlitz nur durch das vergöttlichte Wort erlangen, das jedem Schreiben zugrunde liegt: „An dir, Leser, verzweifle ich / wie das Wort in seinem Buchstaben hofft. / Seit du Himmel und Erde erschaffen hast / kann ich nicht länger ohne Erde und Himmel leben. / Aus meiner schweren Allmacht / habe ich mich mit der Angst vor Unerfülltheit entschieden. / Bleibe bei mir in deiner heiligen Häresie / wenn du wissen willst, wie Gott aufersteht."[18] Die meisterhafte Hand des Dichters schwebt über dem Anamnesis-Zyklus und schafft es so erneut, ein groß angelegtes Werk unter der Schirmherrschaft der Zahl Sieben zu vollenden, und das Bedürfnis des Schriftstellers nach Vielfalt war in jedem Vers spürbar.

Obwohl Arghezis Sprünge stellenweise so offensichtlich wie möglich erschienen, griff Valeriu Anania auf Ausgewogenheit und Kohärenz zurück, mit all dem naiven Wunsch am Ende, die Chance zu haben, nahe Gefühle zu erfahren, die nur ein Leser in seinem eigenen kleinen Zimmer im Anblick und der Wärme der Kerze verbergen kann. Ein weiterer abschließender Satz, der die Struktur der Anamnesis buchstäblich von einem Ende zum anderen bestätigen kann, wird durch das Motiv der Regeneration repräsentiert, allerdings nicht das biologische, da es hier sowohl als *Transliteration* als auch später als Verklärung verstanden werden muss. Mit anderen Worten: Die anspruchsvolle Phase, die der Dichter durchläuft, wird nicht nur durch die historische Methode hervorgehoben, sondern implizit durch die Heilung in vergeistigter Form, voller Feinheiten und anderer Unterpunkte in einem unbeschreiblichen philosophischen Metaversum.

Unvollkommenheit scheint durch und verwandelt das Denken und Fühlen des Dichters in eine zeitlose Metapher, eine wahre Auszeichnung der Evolution und der inneren Wahrnehmung. Nur durch diese Übernahme der göttlichen Stimme kann der Dichter seinen Zustand mit offensichtlicher Härte bekräftigen und sogar kritisieren, warum nicht – natürlich nimmt er diese Prügel und Aufregung mit dem Gedanken auf, dass das Ganze einst vom Schöpfer empfangen wurde – dieser ursprüngliche Ableger wird ein für alle Mal wiederhergestellt und gemäß seinen eigenen Bestrebungen umgearbeitet.

Das vorliegende Unterkapitel offenbart uns im Wesentlichen die Tatsache, dass die *Anamnesis* als komplexer Prozess und Ereignis eine andere Vorbereitung der Instanz des Autors auf die Auferstehung darstellt – vielleicht sogar die härteste Antwort, die das Wesen nicht nur einlädt, sondern darauf besteht und es manchmal auf groteske Weise in ein Meer von

[16] *Ibidem.*, p. 249.
[17] *Ibidem*.
[18] *Ibidem*.

Handlungen und dann an ein Ufer voller feindseliger Menschen treibt – wahre Ziele, die den Lebensraum der Menschheit verändert haben.

Bei Gott zu bleiben ist kein Zustand oder Entschluss, der spontan kommt, sondern eine wahre Bewährungsprobe, die hier ausschließlich poetisch ist, denn Valeriu Anania schwankt zwischen dem Dichter in fleischlicher, tellurischer Form – jenem Opfer für die Nachkommen – und dem göttlichen Dichter – jener melodischen Harfe, die niemals endet und himmlische Echos fließend erklingen lässt – „Bleib bei mir in deiner heiligen Häresie, wenn du wissen willst, wie Gott aufersteht." Der Gedichtzyklus der *Anamnesis* erinnert eindringlich an den Bruch des Autors mit diesem Spektrum der „eingeschränkten" Literatur, das am Anfang erwähnt wurde.

Diese Gedichtsammlung wird von einer beträchtlichen Zahl von Exegeten der Lyrik gesucht werden, wahren Jägern von Metaphern und zugleich von Valeriu Ananias Werken.

Daher wird der Interpretationswert nicht mehr auf das Niveau eines Sandu Tudor extrapoliert, sondern die literarische Erweiterung hat mehr modernistische Kraft erlangt, einen Mistral mit deutlichen westlichen Einflüssen. Obwohl der Schritt schwer war, nahm der Dichter dieses Gleichgewicht am Ende herzlich auf, das ihn nicht in die Ökonomie der historischen Vergangenheit vertrieb, sondern ihm im Gegenteil dieses Gleichgewicht und diese spirituelle Feinheit bot.

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# UNHEARD FEMALE VOICES IN ROBERT BROWNING'S "MY LAST DUCHESS" AND "PORPHYRIA'S LOVER"

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***Abstract:*** *This paper examines the silenced female figures in Robert Browning's "My Last Duchess" and "Porphyria's Lover," aiming to reveal how and why their voices are suppressed-and ultimately destroyed-by the dominating male speakers. Through a close reading of Browning's dramatic monologues, the study highlights the psychological mechanisms and patriarchal power structures that lead to the women's annihilation, exposing the dynamics of control that render them voiceless within the poems.*

***Keywords:*** *dramatic monologue, male-female dominance, displacement, depersonalization, objectification*

Robert Browning released *Dramatic Lyrics* in 1842, a collection that features several shorter poems, including "The Pied Piper of Hamelin," "My Last Duchess," "Soliloquy of the Spanish Cloister," "Porphyria's Lover," and "Johannes Agricola in Meditation." As Hawlin notes, the pieces in this volume "mark the initial blossoming of Browning's use of the dramatic monologue" (Hawlin 66). These works are also unified by subject matter that is "aberrant and socially marginal-poisoning, murder, heresy, hatred, failure, and madness" (id.).

In the "Advertisement" to the collection, Browning explicitly distances himself from the notion that these poems exemplify the "self-expressive lyric" associated with Romanticism (Martens 23). He emphasizes instead that "Such Poems as the following come properly enough, I suppose, under the head of 'Dramatic pieces'; being, though for the most part Lyric in expression, always Dramatic in principle, and so many utterances of so many imaginary persons, not mine" (qtd. in Jack 162).

Even though Browning never explicitly referred to his poems as "dramatic monologues," he was inclined to break away from the Romantic mode of poetic composition and to shape "his own kind of poetry as distinct…" (Martens 25). According to Martens, Browning's dramatic monologues can be regarded as "broadly Victorian poems due to their strong dramatic element and reference to cultural contexts" (id.).

Browning took as his source of inspiration for "My Last Duchess" an event from Italian Renaissance history—specifically the story of Duke Alfonso II of Ferrara, whose wife, Lucrezia de' Medici, died under very strange circumstances after only three years of marriage. The poem implies that the Duke developed a psychotic jealousy over his wife's willingness to share smiles and blushes with everyone in her husband's retinue. This behavior disgusted him to the point where "This grew; I gave commands;/ Then all smiles stopped together" (MLD, 45-46). As a kind of consolation, the Duke then decides to court, and eventually marry, the Count of Tyrol's daughter.

The poet chose not to reveal any names that might point directly to this Italian Renaissance story, as he sought to shift the reader's attention away from the poem's biographical background and toward its psychological dimensions. The only hint encouraging readers to associate the poem with a historical episode from the Italian Renaissance is the epigraph accompanying it, which simply reads "Ferrara."

"Porphyria's Lover" (initially published in 1836 in the "Monthly Repository" and later included in *Dramatic Lyrics* in 1842) was inspired by Keats's poem *"The Eve of St. Agnes"* (1826), though Browning reversed the "male and female roles" (Chandler 274). In Keats's poem, Porphyro is the dominant male figure, entering Madelaine's room only "to fill the chilly room with perfume light" (ESA 275). In contrast, in "Porphyria's Lover", Porphyria assumes the dominant role, tending the fire in the lover's cottage and thereby creating a warm atmosphere: "all the cottage warm" (PL 9).

In "Porphyria's Lover", an unnamed lover of modest background waits for Porphyria to arrive at his humble abode and decides that the only way to respond to her love-a woman from a middle-class environment-is to kill her by winding her hair three times around her neck and strangling her. The macabre implication is that the lover intends to freeze the moment at the height of their mutual affection.

Despite coming from different social contexts, both the Duchess and Porphyria are transformed from subjects into objects within their respective poems: the Duke preserves his wife's memory by gazing at her full-sized portrait painted by Frà Pandolf, while Porphyria's lover spends the remainder of the night opening her eyes and embracing her lifeless body.

The opening lines of the poem focus on the speaker's description of the weather: it is a stormy night, and the speaker-who identifies himself only in line 5, "I listened with heart fit to break"-observes nature unleashing its fury outside and feels terrified. The "sullen" wind and spiteful weather foreshadow the tension building within the speaker himself. It remains ambiguous whether his fear stems from the storm outside or from his own emotional insecurity while waiting for Porphyria, leaving his heart on the verge of breaking.

The military-like cadence of the first five lines gives way to a shift in rhythm once Porphyria "glides" (PL 6) into the room. She appears almost like an airy spirit rather than a human being. The iambic tetrameter, combined with the gentle flow of enjambments, conveys her tenderness, quietness, and love for the unnamed lover: "And kneeled and made the cheerless grate/Blaze up, and all the cottage warm;/ Which done, she rose, and from her form/Withdrew the dripping cloak and shawl…" (PL 8-11).

The only moment in the poem where the reader senses Porphyria's soft voice occurs in line 21, marked by a shift from the robust iambic tetrameter to the lighter trochaic tetrameter: "Murmuring how she loved me" (PL 21). Her tender murmur, however, seems to leave the speaker unmoved, as he dwells on Porphyria's perceived weakness, noting that she set aside her pride and "vainer ties" (PL 24) just to be with him. The phrase "vainer ties" may allude to her middle-class background. By abandoning a fashionable party to be with her lover "through wind and rain" (PL 30), she risks her entire status as a respectable, committed woman. These observations support the speaker's perverse sense of ego, leading him to conclude, "Porphyria worshiped me" (PL 33). What is particularly disconcerting is that, rather than reciprocating her love, he fixates on deliberating how to respond to it.

In "My Last Duchess", the maniacal Duke of Ferrara's speech contains no trace of tenderness or affection. He does not resemble a grieving husband mourning the premature loss of his last/ late, wife; instead, he speaks as a detached spectator, a cold-blooded outsider observing the entire scene. As the poem unfolds, he introduces the envoy-who has come on behalf of the Count of Tyrol to negotiate the Count's daughter's marriage-to his private upstairs art gallery, inviting him to admire the impressive collection on display. The first object he draws attention to is a full-length portrait of his former wife painted by Frà Pandolf.

Whereas "Porphyria's Lover" offers at least one moment of genuine tenderness in Porphyria's murmur, "My Last Duchess" presents a world in which everything is implied, controlled, and meticulously staged by the Duke. His late wife is depersonalized and reduced to "that piece" (MLD 3), referring to the painting itself. Both poems thus revolve around the

"displacement of the Female Other with a male figure playing the role of God" (Knoepflmacher 153).

Professor Knoepflmacher also argues that both Porphyria and the Duchess are deprived not only of physical movement but also of their own voices: "But Porphyria and the Duchess have lost more than a freedom of motion. Imprisoned as they are in a male's rhetoric of justification, they have also become bereft of a voice of their own. [...] Unless rescued by the reader, Porphyria and the Duchess remain the perennial captives of masculine speech" (Knoepflmacher 149).

In "My Last Duchess", the Duke directs the messenger, in a commanding tone, to sit on the bench in front of the gallery and observe the artistic objects displayed there, while also hearing the Duke's own account of his wife's disappearance. He begins by noting that only Frà Pandolf was capable of capturing the realistic details visible in his late wife's portrait. Through a deliberately complex syntax, the Duke implies that the envoy is not the only one who fails to comprehend the "depth" and "passion" (MLD 8) in the Duchess's expression. According to him, strangers who viewed the portrait were frequently tempted to ask how the painter managed to capture the "spot of joy" (MLD 15-16) in her cheeks. The Duke is utterly convinced that this "spot of joy" was not-though it should have been-caused solely by his own presence.

The Duke imagines that Frà Pandolf's casual remarks about the lady's shawl concealing too much of her wrist or about the limitations of paint in capturing the subtleties of her complexion may have prompted the Duchess's smiles and blushing: "perhaps/ Frà Pandolf chanced to say: 'Her mantle laps/Over my lady's wrist too much,' or 'Paint/Must never hope to reproduce the faint/Half-flush that dies along her throat'" (MLD 15-19).

As the narrative develops, the reader comes to see that the Duke is blinded by his own ego and his proud claim to a "nine-hundred-years-old name" to the point that he fails to perceive the Duchess or her behavior with any clarity. He does not recognize that she embodied the "feminine Ideal that animated his own world" (Knoepflmacher 155). Her simple, spontaneous acts-admiring the sunset, comforting her husband at her bosom, accepting a bough of cherries, or riding her white mule-lead to an "approving speech" or a "blush" (MLD 30–31), responses that "go unnoticed by a mind determined not to stoop" (id.).

While the Duke remains baffled to the very end by this persistent "spot of joy," the reader is invited to perform the courageous act of rescuing the Duchess from his controlling narrative. Through "Browning's art of inference," the reader is able to "reactivate her receptivity, adopt the mediating role that she has lost, and thus restore to her what the duke continues to deny" (Knoepflmacher 155).

The poem ends much as it began, with the Duke repeating the same chilling observation: "There she stands as if alive" (MLD 46-47). The line conveys his sense of completion and satisfaction at the thought that he alone now controls the Duchess-not only in life but, even more thoroughly, in death. As Ingersoll notes, "The Duke makes of her yet another beautiful, silent object to be looked at, like the bronze Neptune which Klaus of Innsbruck cast for him" (Ingersoll 156).

He then concludes the account of his former wife and informs the messenger-through characteristically complicated syntax-that he will not dispute the dowry accompanying the Count's "fair daughter" (MLD 53). Yet he makes it equally clear that the dowry is not the true focus of the negotiation; rather, the Count's daughter herself becomes the next object he intends to possess: "The Count your master's known munificence/Is ample warrant that no just pretense/Of mine for dowry will be disallowed;/Though his fair daughter's self, as I avowed/As starting, is my object" (MLD 49-53).

As they leave the gallery, the envoy is shown yet another work of art: a bronze Neptune taming a sea horse. Metaphorically, this image reinforces the Duke's belief that, like Neptune, he can impose order on those beneath him-his inferiors and, above all, his wife-yet is incapable

of offering love. How could a man so consumed by his own inflated ego possibly grasp the power of love? "Notice Neptune, though, /Taming a sea horse, thought a rarity, /Which Claus of Innsbruck cast in bronze for me!" (MLD 54-56).

In "Porphyria's Lover", the moment of highest tension occurs when the lover, or the "tender murderer" (Hawlin 74), decides to strangle Porphyria with her own hair simply because "That moment she was mine, mine, fair/ Perfectly pure and good" (PL 36-37). The repetition of the possessive pronoun "mine" signals a clear reversal of dominance: whereas in the first part of the poem Porphyria controls the scene through her seductive power, it is now the lover who assumes dominance, ultimately killing her in order to preserve and freeze the moment of her love forever. The repetition also underscores that Porphyria has no possibility of escaping the lover's fatal grasp.

The lines "No pain felt she; I am quite sure she felt no pain" recall Edgar Allan Poe's short story "The Tell-Tale Heart" (1843), in which an unnamed narrator murders an old man while simultaneously professing his deep love for him. Disturbed by the old man's "evil eye," the narrator resolves to eliminate him, suffocating him while obsessively insisting on the affection he claims to feel.

The gruesome moment in the poem when the lover succeeds in opening Porphyria's blue eyes is likewise reminiscent-at least to some degree-of the old man's pale blue eye with a filmy glaze in Poe's tale. In the short story, merely seeing that eye makes the narrator's blood run cold, whereas in the poem the speaker declares that "again/ Laughed the blue eyes without a stain" (PL 45). Strikingly, in both texts, murder is committed in the name of love.

The speaker in the poem also displays a similar level of caution when confronted with a dead body. The difference, however, lies in what happens after the killing: in Poe's story, the narrator hides the old man's corpse beneath the floorboards to avoid arousing suspicion from the neighbors, whereas in "Porphyria's Lover" the dead body is not concealed at all. Instead, it is propped up and tenderly displayed by the lover.

To make Porphyria appear as though she were still alive, the lover proceeds cautiously to open her eyelids, comparing them to "a shut bud that holds a bee" (PL 43). In this simile, the eyelids can be seen as the bud, while the bee may metaphorically represent the speaker himself, whose intrusive act "unseals" the bud. The metaphor of the eyes looking "without a stain" can be interpreted in two ways: on the one hand, it may suggest that Porphyria's moral "stain"-real or imagined-can no longer pose a problem now that she is dead; on the other hand, it may signify the social constraints that had previously restrained her from giving herself fully to the lover. Either way, with her death the issue of stain is effectively erased.

Earlier in the poem (lines 16-20), Porphyria guides the lover's arm around her waist, places his cheek upon her bare shoulder, and lets her hair fall over him. By contrast, in lines 46-48, the lover describes how he unwinds Porphyria's hair and wraps it around her neck, sealing his necrophiliac form of love with a kiss-an action he claims produces an immediate "bright blush" on her cheeks. The alliteration in "Blushed bright beneath my burning kiss" (PL 48) is intended to evoke an intensity of passion, yet within the context of the poem it ultimately fails to persuade the reader of its sincerity.

There is also an interplay of possessive adjectives functioning in reverse order as the poem progresses. At the beginning, Porphyria asserts control - "She put my arm around her waist" (PL 16)-but in the closing lines, "I propped her head up as before, / Only, this time my shoulder bore…" (PL 49–50). The shift highlights how Porphyria's initial dynamism is contrasted with the lover's torpor, only for these roles to invert at the poem's end: the lover becomes active and dominating, while Porphyria becomes permanently still, confined to the static pose imposed upon her.

Isobel Armstrong aptly observes that "As he repeats but reverses her seduction by taking charge of the strangled woman, the depersonalised female body changes to 'it'"

(Armstrong 136). The delusional speaker remains adamant in insisting that Porphyria's death has altered nothing in their relationship: her blue eyes "laugh" again, her cheek appears to blush beneath his kiss, and her head rests upon his shoulder just as it supposedly did before. What has changed, however, is Porphyria herself-from a subject ("she") to an object ("it"). The speaker extends this process of objectification through phrases such as "its utmost will" (MLD 53) instead of "her utmost will," "all it scorned" (MLD 54) instead of "all she scorned," and "I, its love" (MLD 55) in place of "I, her love." Linguistically, his possessive fantasy is completed through grammatical erasure.

In these lines, the lover implies that the "smiling little head"-Porphyria's head-has finally achieved its ultimate desire: a state of perfect union or romantic bliss with him. Now that Porphyria is dead, the speaker is free to ascribe any intention or emotion to her. His narrative faces no resistance; it is literally *his* word against her silence. As Armstrong notes, "Porphyria's voice is his ventriloquism" (id.), meaning that whatever the reader hears as Porphyria's "wish" is merely the lover speaking through her absence.

The poem's final reference to earlier events reinforces this manipulation: "Porphyria's love: she guessed not how / Her darling one wish would be heard" (MLD 51-52). While superficially tender, the lines are profoundly ironic, for they gesture toward a bitter truth-Porphyria could never have imagined that her love would be fulfilled through her own death.

The foreground sequence returns the reader to the present moment, where the final scene reveals the speaker sitting with Porphyria's corpse throughout the entire night: "And thus we sit together now, / And all night long we have not stirred, / And yet God has not said a word!" (PL 58-60). The poem's conclusion renders it unclear whether the speaker anticipates divine absolution for his "sin" or anxiously awaits divine retribution; the suspended verdict in "And yet God has not said a word!" suggests both possibilities. As Isobel Armstrong insightfully clarifies, the line's logic ultimately exposes the speaker's delusion: "Logically he is God" (Armstrong 137). In claiming that God remains silent, the lover implicitly assumes the role of the ultimate authority over right, wrong, and meaning in the narrative-a final assertion of the absolute power he has seized over Porphyria in death.

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# RURAL REFLECTIONS IN THE INTERWAR WOMEN`S NOVEL: GEORGETA MIRCEA CANCICOV, POENI. THE MOLDAVIANS

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***Abstract:*** *The feminine prose of rural inspiration from the period between the two World Wars is a response to the effervescent, conflictual, tragic vision presented by L. Rebreanu, D. Stanoiu, B. Jordan, C. Stere ect. The idyllic image returns, and the light of the protective space invades the village, redefining its significance – a matrix of society, where the human being finds itself again, through the immanent laws of coherence. Under the feminine quill (Sofia Nadejde, H.Y. Stahl, Martha Bibescu, H.P. Bengescu), the rural humanity becomes vulnerable, sins are forgiven, and the earth is caressed by the gentle rays of the sun, in a Samanatorist manner. G.M. Cancicov observes this world from a humoristic perspective, the language, the traditions, the superstitions, the atmosphere being reminiscent of the universe of Creanga's peasants. The village framework breathes a new life through the strength of the healthy principles, which lay the basis for the humorous stories and the savory language, and the brutality is diminished in the mirror of spirituality. Thus, the writer's novels take their place in the beautiful testimonies on country life, completing a documentary material animated by the tumultuous experiences of the sensitive soul.*

***Key words:*** *idyllic image, matrix, feminine quill, rural humanity, mirror of spirituality*

**Poeni** sau **Din viaţa satului meu** prezintă viziunea Georgetei Mircea Cancicov asupra satului, într-o manieră comică, apelând la mozaicul de portrete, de scene, de tradiţii şi superstiţii zugravite în limbajul ţărănesc al moldovenilor „de un aspru pitoresc baroc."[1] Naratoarea, „duduca", o tânără de la ţară, observatoarea lumii satului, stă împreună cu mama ei într-un conac boieresc şi, fiind martoră la evenimentele rurale, transpune cititorul în universul simplu, dar plin de viaţă, al ţăranilor, fără să vizeze latura moralizatoare.

Profiriţa se vaită de dureri şi crede că i-a sosit ceasul, dar bărbatul ei, moş Ion, o linişteşte: „- Lasă, nevastă, nu te teme, doar n-are să spurce Dumnezeu nici iadul, nici raiul, cu tine". O altă femeie, Sevastiţa, plânge că a murit Tărăbuţă, soţul ei, dar boieroaica se revoltă, ironizând obiceiurile bătrânului: „-De-abia n-o să-l mai vadă oamenii cu fundul iţarilor târâind pâna la călcâi şi cu prohabul deschis!" Apoi, să-şi spele păcatul, adaugă: „Ei, acuma, Dumnezeu să-l ierte!" În aceeaşi manieră, a artei crengiste, portretele apar expresive, pitoreşti, caricaturale. Grigore, fiul Profirei, „flăcăul satului, e bărbat frumos, înalt, cu părul şi ochii negri, apoi amarnic de mândru. Era bogat, avea o sută de prăjini de loc, douăzeci de oi, două vaci, doi boi, un ghioci, doi cai mari şi cincisprezece corobănii cu albine. Fetele din sat umblau nebune după el." Iar părinţii lui, „pe vremuri erau o pereche frumoasă", „dar acum, un ban nu mai dai pe amândoi! Profiriţa se strâmbase de bătrâneţe şi de atâtea necazuri în viaţă. Moş Ion întotdeauna e zburlit în cap. Părul lui e miţos şi sur, ca sarea pe care o ling oile la stână." Comparaţiile plastice stârnesc râsul, dau savoare limbajului, imprimând nota specific ţărănească. Astfel, Anton, nebunul satului, „era amarnic de voinic, ca un dulău de stână. Căciula lui e ca un cuib de guzgani. Căptuşeala îi iese prin vârf şi prin părţi. Cămaşa îi este ruptă toată, numai o mâneca se mai ţine de el. Pantalonii îi sunt ferfeniţă, iar aţele de la opinci îi zboară ca nişte flenduri de hârtie pe la picioare. Bretele nu are şi îi atârnă întotdeauna fundul pantalonilor. Toţi râd de dânsul!" Vechilul Cristodor, vestit prin mintea sa înceată, „când are

[1] G. Călinescu, **Istoria literaturii române de la origini până în present,** Editura Vlad&Vlad, Craiova, 1993, p. 934

patruzeci de oameni la vie cu cincisprezece lei pe zi, scrie pe condicuţa lui un şir de cincisprezece. Şi apoi adună, şi adună." Nu trebuie să-l deranjezi, că-i sare ţandăra imediat, în rest „înfăţişarea lui e veselă. E scurt şi gros. Sumanul şi căciula nu le leapădă nici vara! Poartă botfori groşi şi pantaloni făcuţi tot din postav de suman. Ochelarii îi spânzură de gât, legaţi cu aţă, şi când merge se leagănă pe burta lui, ca greutăţile la un ceasornic." Abundă şi întâmplările hazlii, întregind tabloul rustic care freamătă de viaţă: Pantelimon, văcarul, o ajută pe Safta să adune păsările în coteţul duducăi. Crăcănat fiind, curcile şi gâştele rămân printre picioarele bătrânului, iar Safta, mânioasă, îi mai dă şi lui câte una - „parcă voia mai mult să-l vâre pe Pantelimon în coteţ!"

Ţăranii au principiile lor de viaţă după care îşi dirijează destinele şi nu se abat de la respectarea lor. Profira nu îl lasă pe Grigore cu Lucreţia, frumoasa satului, fiindcă provine din neam de ţigani, iar flăcăul, după ce o prinde cu băiatul învăţătorului, o umple de vânătăi. Catrina lui Durac, o altă fată frumoasă, naşte un băiat înaintea nunţii. Ghiţă, deşi ştie că e al lui, de spărare şi de ruşine nu-l poate recunoaşte, fiind nevoit să îndure batjocura satului. Duduca, fata boieroaicei, îi botează băiatul Catrinei, împreună cu mama sa. Evenimentele pline de umor nu lipsesc nici acum: dascălul Dudău caută de zor săpunul ajuns în cristelniţă, iar părintele îl face dobitoc, apoi varsă apa repede să ia banii, dar nu găsesc nimic.

Lumea satului grăieşte prin datini, tradiţii, superstiţii, credinţe şi legi străvechi- Chilişanu, rămas văduv, face fântâni pentru sufletul soţiei, iar Agripina Bourici şi Maria lui Neghină se duc la mătuşa Ilioaia să le facă farmece; Sevastiţa îşi dezgroapă mama şi îi spală oasele cu vin; lumea venită la priveghi pune banii în sicriu, „să-şi plătească Tărăbuţă puntea pe lumea cealaltă", apoi la înmormântare, „l-o prohodit, (…) i-o dat găina peste groapă şi i-o pus pânza pe ochi"; de Crăciun, sătenii, deghizaţi, purtând măşti luate de la oraş, intră în ograda vecinilor cu pluguşorul şi capra, iar de Sfântul Vasile, cu semănatul; visul Nataliei îi prevesteşte moartea, iar la înmormântare, fiind fată mare, cântă lăutarii valsuri, tangouri, apoi se trage cu puşca. La nunta Lisavatei, mireasa, înainte de plecare, bea de trei ori din paharul cu vin, apoi aruncă restul vinului şi cozonac în patru părţi ale casei. De Paşti, cozonacii trebuie descântaţi să crească, iar după slujba de Înviere, urmează hora valaretului.

Ţăranii se duc la oraş cu căruţele să-şi cumpere cele de trebuinţă, negociază, în timp ce manechinul de la vitrină pare un sacrilegiu: „- Ia uită-te, leliţă, cum şi-o strâns ţâţele în pungi! Doamne fereşte, de aceea se supără Dumnezeu şi se cutremură pământul!"[2] Atmosfera este optimistă şi relaxantă, „ţăranii nu au complexe faţă de oraş. Satul li se pare singura lume posibilă, aşa încât privesc dispreţuitor şi batjocoritor mentalităţile citadine sau obiectele confortului şi civilizaţiei pătrunse în universul lor."[3]

Destinele eroilor pot fi urmărite în romanul **Moldovenii**, unde tonul relatării mai pierde din vervă şi din optimism. Un nepot al mamei duducăi uimeşte satul cu maşina lui, iar morarul Stratulat se ţine de el să-l lase să pună mâna pe volan: „- Multe minunăţii mai sunt! Îmbătrânesc acum iute şi-mi pare avan de rău, căci în fiecare zi alte pozne se stârnesc." Lucreţia, de când îi murise copilul, nu mai trecea prin sat, iar Grigore devenise mai rău, certăreţ şi se aprindea repede, în plus, începuse să bea mult în toate zilele. Cristodor e bătut de nevastă în văzul lumii, dar, peste toate neajunsurile, pentru că toată lumea avea vie, „hora e cu mult chef acuma." Ţiganii Cleană şi Bădărău se luptă pentru dragostea Mărioarei, ţigancă şi ea, după mamă. Bădărău fusese însurat de douăsprezece ori şi are optsprezece copii, iar ultima nevastă, de teamă să n-o lase, „se târâie de pământ, ca un vierme, şi sărută picioarele lui Bădărău, aspre şi pline de pământ prin crăpături, de atâta săpat."

Unele episoade sunt prezentate ca nişte schiţe, scurte întâmplări din viaţa personajelor: inspectorul, venit cu domnii revizori la şcoală, o surprind pe soţia învăţătorului dormind „cu braţele întinse pe catedră, ţinând într-o mână o cârpă, cu care spăla ferestrele." În cancelarie -

[2] G. Mircea Cancicov, **Poeni. Moldovenii**, Editura Minerva, Bucureşti, 1972
[3] Elena Zaharia-Filipaş, **Studii de literatură feminină**, Editura Paideia, Bucureşti, 2004, p. 119

dormitorul lui Miţă - vaca se balegă pe jos şi murdăreşte ghetele domnilor inspectori. Carte nu se face, din pricina nevoilor şi a muncii, dar nici sătenii nu pun preţ pe învăţătură, fiindcă îi sărăceşte, iar starea la ţară se poate face şi fără „Tatăl Nostru", adunări sau alte socoteli. Lumea nu ştie să spună cât e ceasul, se ghidează după timpul biologic sau după natură: „Nu mă pricepeam să spun fără un sfert, fără douăzeci de minute, şi n-am murit. Când mi-o venit minte, m-am însurat, am făcut gospodărie bună, am crescut copii, n-am calicit pe nimenea şi mi-i drag pământul meu." Apoi, tot învăţătorul insistă pe influenţa negativă a spaţiului urban asupra tinerilor care „mai iau şi pe părinţi la bătaie, că nu le trimet parale ca să aibă de cheltuit la oraşe."

Atmosfera tristă, apăsătoare se răspândeşte peste întregul sat odată cu moartea Profirei şi a lui moş Ion care păşeşte pragul fără lumânare. Nici naşterea nu mai înseamnă izbânda vieţii, ci doar sfârşitul unui chin abia răbdat („-Să fie şî capră, că totuna-i! Bine c-am scăpat, Doamne Dumnezeule!"[4]). Numai idila Lucreţia-Rusu mai înviorează umoarea cititorului, prin accentul dinamic şi prin patima personajelor. G. M. Cancicov oferă, prin aceste romane, un document etnografic, realizând „un adevărat muzeu al satului românesc, însufleţit însă, pus în valoare de memoria şi imaginaţia scriitoarei."[5] În această încercare de zugrăvire a realitaţilor lumii rurale, „un demon jucăuş deformează desenul, îngroaşă contururile, schimonoseşte chipurile, răstoarnă vopselele în pete de culoare discordante."[6] Aceste romane, alături de volumul de povestiri **Dealul Perjilor** (1939), aşa cum nota N. Crainic în ***Gândirea***, din februarie 1940, „au ca obiectiv satul. Satul moldovenesc. Nu e vorba nici de un sat idilic şi pastoral, dar nici de unul tragic, însufleţit de dinamismul unei teze sociale sau ideologice în genere, ci de toate acestea amestecate laolaltă într'o rostogolire de lumini şi umbre, din care viaţa însăşi e făcută."[7] Intensa implicare a autoarei în prezentarea lumii satului a fost denumită de Crainic „demofilie".[8]

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[5] Elena Zaharia-Filipaş, *op.cit.*, p. 116
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[8] *Ibidem*, p. 126

# THE INITIATORY DIMENSION OF PETRE ISPIRESCU'S FAIRY TALES

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***Abstract:*** *Petre Ispirescu's fairy tales offer a deeply embedded humor within a fluid narrative, in which the spoken word reconstructs the mythical universe of tradition. The hero's journey is presented as an initiatory path, scattered with trials, helpers, and adversaries, while the ritual death marks the hero's maturation and transition toward a higher plane of becoming, constituting a defining moment within the initiation. His trajectory involves surpassing limits, inner examination, and the validation or invalidation of his values, in order to experience a profound restructuring of his own being and, through this, of the entire community to which he belongs.*

***Keywords:*** *folk tale, initiatory journey, hero, ritualistic death, restructuring*.

Petre Ispirescu este cel mai reprezentativ culegător român de basme din prisma numărului foarte mare de reeditări din țara noastră, „comparabil fiind ca faimă, statut, funcții, colecției Grimm din Germania"[1], datorită contextului socio-politic și cultural propice studierii și lecturii folclorului, după Unirea din 1859, pe fondul unei simbioze prolifice a curentelor clasicism și romantism, în plan românesc, ambele susținând identitatea românească în acord cu fondul nostru autohton, autentic, viu, complex și divers, care propunea o matrice inspirațională valoroasă, validă și atemporală.

Tipograf talentat, cu părinți implicați amator în actul artistic și deprinși a comunica și a asculta texte populare, Ispirescu are șansa de a se dărui folclorului, iar pasiunea sa i-a fost răsplătită atât de către contemporaneitate, care-i prefațează sau susține și apreciază textele, cât și de către posteritate: Nicolae Filimon – susținător al publicării primelor sale basme, în 1862; Bogdan Petriceicu Hasdeu îi prefațează ediția din 1872 printr-o *Introducere*; Vasile Alecsandri îl îndeamnă, din admirație și respect, să realizeze o ediție completă, în 1882, care va deveni de referință, printr-o scrisoare *În loc de prefață*; *Cuvântarea* din 1887 rostită la Academia Română de către Alexandru Odobescu; Lazăr Șăineanu, în 1895, cu ale sale basme și clasificări; *Introducerea* lui Barbu Ștefănescu Delavrancea la ediția a II-a a celebrelor *Legende sau basmele românilor adunate din gura poporului*; *Precuvântarea* lui Iorgu Iordan din 1936; I. C. Chițimia, Gheorghe Vrabie, Ovidiu Bîrlea, Iordan Datcu, Ioan Șerb, Viorica Nișcov au continuat aprecierile și analiza operelor sale. Însăși moartea sa la masa de scris, după o noapte de consemnare, rămâne un exemplu de dăruire totală, pentru a se nemuri în spiritul folcloric românesc, pe care l-a slujit cu credință, modestie, bunătate și înțelepciune.

O astfel de temă – călătoria inițiatică – poate părea pretențioasă, deși terminologia este utilizată într-o formă aproximativă încă de la sfârșitul secolului al XIX-lea – Lazăr Șăineanu [2], Gennep[3] –, iar apropiată de sensul pe care i-l conferim noi, în cadrul acestui studiu, se regăsește la Eliade[4], fără a-l mai corela cu planul evlavios și religios, prin raportare la Ghilgameș, Zarathustra, Mithra, Avraam, profetul Ilie, așa cum procedează marele istoric al religiilor.

[1] Viorica Nișcov, *A fost de unde n-a fost: basmul popular românesc: excurs critic și texte comentate*, București, Editura Humanitas, 1996, p. 20.
[2] Lazăr Șăineanu, *Basmele române în comparațiune cu legendele antice clasice și în legătură cu basmele popoarelor învecinate și ale tuturor popoarelor romanice*, XIV, București, Lito-tipografia Carol Gobl, 1895.
[3] Arnold Van Gennep, *Riturile de trecere*, Chicago, University of Chicago Press, 1909.
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Călătoria devine inițiatică odată cu trezirea eroului și cu conștientizarea sa față de actul participării la un parcurs care-i va defini destinul pentru totdeauna. Astfel, acesta își asumă, în mod lucid, o misiune strict personală (erotică sau familială), comunitară sau mixtă – îmbinând cele două tipuri anterior menționate.

Alegerea declanșează inițierea, iar desfășurarea sa efectivă va atesta calitățile eroului și valorile în care acesta crede, având menirea de a-i susține o evoluție imperioasă, indispensabilă și decisivă. Construct schematizat adeseori, conform opiniei pertinente a lui Gheorghe Vrabie[5], basmul nu își explicitează mereu acțiunile, fiind nevoie să fie subînțelese motivația, cauza și reacția, chiar prin raportare la alte texte similare, în care putem regăsi teme, probe și funcții comune.

Finalul călătoriei este *în genere* fericit datorită supraviețuirii fizice a eroului, care-și continuă viața și după dificila supunere la verificări. Există și excepții, în care basmul trimite la alte dimensiuni conclusive. În textul *Luceafărul de ziuă și luceafărul de noapte*, Busuioc și Siminoc se reunesc definitiv doar după moarte, într-un mod firesc, în conformitate cu codul simbolic universal, conform căruia noaptea și ziua nu pot coexista în aceeași matrice spațio-temporală. Cei doi frați de cruce – născuți în același timp și cu o viață împărtășită mult timp împreună – se subscriu aceleiași legități, despărțindu-se, la un moment dat, sub pretextul lipsei de respect resimțite de către Busuioc din partea părinților săi. Un alt basm popular care nu se înscrie în tiparul cu final fericit prin nuntire, împărățire sau printr-o viețuire în liniște și împăcare, este *Tinerețe fără bătrânețe și viață fără de moarte*, în care eroul se stinge firesc, încheind o călătorie pământeană completă, din planul fizic și emoțional până la planul spiritual – întâi, inițiatică pentru sine și, apoi, devenind și inițiatoare pentru umanitate.

În basmul *Prâslea cel voinic și merele de aur*, mezinul soluționează, întâi, o situație familială (dorința tatălui de a mânca din mărul său magic), iar, apoi, din proprie inițiativă, pornește în călătoria de cunoaștere a furului merelor, din dorința de stăpânire a realului. Un real în care apar intruși opozanți și destructivi nu mai permite echilibrul unei vieți liniștite și tihnite, sigure. Așadar, Prâslea nu poate să rămână pasiv în fața unei astfel de provocări, decizia sa certificând o dorință interioară de aventură, de căutare a unui Altceva, care s-a dovedit deja agil, iscusit, inteligent, superior tuturor. În acest caz, eroul își afirmă disponibilitatea de a se supune unei călătorii pentru care nu există date că ar fi fost pregătit anterior de cineva, așa cum se întâmplă în alte basme, în care este nevoie de un mentor pentru ca acesta să știe cum să rezolve țesătura acțională. Însă, Prâslea se simte destoinic și suficient de curios și determinat, dovadă victoriile pe care le va obține în fața celor trei zmei de pe tărâmul Lumii Negre[6], un topos configurat diferit și aflat sub autoritatea altor reguli și norme ontologice.

*Lupul cel năzdrăvan și Făt-Frumos* dezvăluie latura călăuzitoare apărută destinal în urma acțiunilor neofitului, deoarece imprudența și impulsivitatea l-au făcut dator într-un triptic care pare imposibil de rezolvat pentru stadiul la care se află, deocamdată, Făt-Frumos. Aici intervine magia lupului, care, prin două metamorfozări succesive – în Zâna Crăiasa și în iapa „cea sireapă" –, reușește să-i păcălească pe împărații opozanți, primind de bunăvoie colivia de aur cu pasărea iubitoare de merele de aur, care a declanșat aventura inițiatică a tânărului fiu de împărat. De data aceasta, basmul conține și o morală explicită, formulată de către lup: să nu „poftești" la ceea ce depășește puterea personală, întrucât, pe cont propriu (așa cum ar fi într-o dată viitoare, în cazul mezinului), riști să te afli într-o situație care poate deveni mortală. Probabil, învățătura apare ca un avertisment pentru neinițiații nesăbuiți și orgolioși, care nu cunosc măsura obstacolelor și nici pe a lor, intrând, astfel, într-o dinamică a fatalității.

Basmul popular *Voinicul cel cu cartea în mână născut* stă sub semnul unui alt fel de lipsă: un copil, care-i determină pe doi bătrâni să călătorească în căutarea unui prunc. În spațiul pădurii, care pare imense și unice, cei doi se despart, rupând legătura codependentă pentru a-și

[5] Gheorghe Vrabie, *Structura poetică a basmului*, București, Editura Academiei Republicii Socialiste România, 1975.
[6] Lazăr Șăineanu, *op. cit.*.

găsi capacitatea procreatoare inhibată momentan, astfel încât vor acționa independent. Un moș necunoscut devine, pentru „babă”, personajul capabil de a provoca trecerea de la stadiul sterp, neroditor, fiind mesagerul noii vieți care se va naște, însă, marcată de un destin dramatic, dificil și la mare distanță de casă – prezis ulterior de către ursitoare: poate deveni un împărat bogat doar dacă va stăpâni „duhurile rele” care-l vor răpi la vârsta de 12 ani. Numai un asemenea erou, născut sub semnul magiei și al lipsei, poate să doarmă, mai târziu, o noapte în camera fetei ivite în urma unei vrăjitorii acceptate de către părinții dezamăgiți și nemulțumiți de lipsa unui urmaș, fără a muri, dezlegând blestemul căzut asupra întregii împărății și înviind-o. Astfel, palatul din prăpastia în care cade, după răpirea sa de către un călugăr, va fi din nou plin de viață datorită puterii interioare a Voinicului de a rezista răzbunărilor și pedepselor cerești, totul culminând cu o nuntă care consfințește reechilibrarea ordinii sociale.

În mod firesc, basmul s-ar sfârși aici, dar el va continua cu o altă plecare a eroului, dar nu din cauza unei răpiri magice, ci voluntară, sub semnul dorului față de părinți, asemenea lui Făt-Frumos din *Tinerețe fără bătrânețe și viață fără de moarte*. Călătoria de trei ani, trei luni și trei zile către satul natal va conduce la o altă confruntare inițiatică, dar în plan fizic acum, concret, cu invidiosul stăpân al moșiei în care locuiesc părinții săi pentru cele două inele primite de la soția sa. Faptul că este păcălit și furat de două ori de către același personaj indică naivitate și neatenție psiho-emoțională din partea Voinicului, care își evidențiază, pe rând, obiectele magice fără a ține cont de caracterul factorului uman străin. Mentorul său se va dovedi a fi soția, care îl va proteja de la distanță prin intermediul unei slugi credincioase (vizitiul) și a doi mesageri monstruoși zburători (balaurii lăutari), cu ajutorul cărora va ajunge acasă viu, cu ambele inele, și la timp pentru a-i ucide pe împăratul vecin și pe fiul acestuia, care făceau presiuni pentru a-l înlocui de la domnie din cauza îndelungatei sale dispariții din împărăție. George cel viteaz învață asumarea unui destin superior familiei și comunității de origine, conștientizând necesitatea reflectării sale și în planul fabulosului, alături de arapi, balauri, uzitând inele creatoare de palate spectaculoase, care devin o sursă de ostilitate și de acțiuni ilegale din partea vecinului „zăcaș” (minciună, băutură somniferă, furt).

*George cel viteaz* se înscrie în aceeași paradigmă a începutului de viață dificil, întrucât tatăl biologic îi va fi ucis, iar mama – închisă, într-un moment de taină (botezul), din cauza răzbunării căpitanului de hoți, rănit în orgoliul de a fi fost refuzat ca soț de către tânăra împărătească. Ascuns de către mamă, va fi salvat de la moartea prin inaniție de un pustnic, a cărui capră îi va deveni „mamă” adoptivă, crescând izolat total de lume, fără a-i cunoaște condițiile, rosturile, condițiile și tiparele socio-familiale. Asemenea lui Făt-Frumos cu carâta de sticlă – hrănit cu smochine pentru a supraviețui, de către sihastrul care l-a salvat – și a lui Făt-Frumos cu părul de aur – pe care pustnicul îl va ține în viață datorită viței-de-vie apărute miraculos odată cu copilul străin din „sicriul” de pe apă –, George va parcurge un drum deosebit al inițierii în lume, care-l va reîntregi, în final, cu familia de origine, prin mama sa. Ucenic la un negustor, pentru a-și plăti buzduganul, sabia, precum și cărbunii necesari creării acestora, eroul devine capabil să-și făurească singur armele – sabia Balmut, „ajutătorul meu”, și buzduganul „Omorâtorul dușmanilor mei” –, pe care nu va trebui să le utilizeze deoarece va fi suficientă intervenția destinului. După 24 de ani, mama sa este eliberată la intervenția unei umbre din zidul locului în care se adăposteau tâlharii, care-l obligă pe căpitanul lor să îmbrace benevol o haină de urs (transformare psiho-socială), cu care va pleca în pădure, singur și izolat de oameni, întrucât nu a știut să le respecte datinile, obiceiurile și deciziile.

Călătoriile lui Făt-Frumos cu părul de aur și ale lui Făt-Frumos cel rătăcit – din basmele pe care le reprezintă eponimic – nu sunt spectaculoase la nivelul eroismului, ci al veșmintelor și al recuzitei însușite de la cele trei zâne, pe care le conving să-i angajeze drept argat: de la hainele cu flori de câmp sau strălucind stelar pe fundal celest, fie cu luminariile împreună („cu soarele în piept, luna în spate și doi luceferi în umăr”), aflate „într-un tron”, până la cele de aramă, de argint și de aur ascunse magic în niște nuci. Îmbăierea în apa de aur, încălcând

interdicția zânelor, le dăruiește celor doi Feți-Frumoși un atuu fizic excepțional, care va fi dezvăluit doar în momentele în care se consideră singur în grădinile palatelor împăraților la care vor sluji înainte de a se căsători cu mezinele acestora. Călăritul nebunesc, sub forma unui dans ritualic, care distruge de trei ori grădinile, se desfășoară pentru a-și afirma noile identități, pe care, deocamdată, le pot observa numai fetele cele mici ale împăraților, rămase acasă din diferite motive, fără a se explica prima alegere, următoarele fiind sub pretextul bolii, care maschează, de fapt, o curiozitate și o atracție estetică și erotică. Un asemenea spectacol complex din partea eroilor nu putea rămâne fără consecințe deosebite, culminând cu o căsătorie inițiată de către fetele care i-au cunoscut, asumându-și oprobiul și disprețul familial inițial, chiar și falsa realitate a conviețuirii într-un bordei izolat și tolerat, dar care ascunde un palat mai somptuos și mai elegant decât cel refuzat de către împăratul tată.

Cel care nu poate distinge între esență și aparență se va dovedi, în aceste două basme – *Făt-Frumos cu părul de aur* și *Făt-Frumos cel rătăcit* –, a fi însuși împăratul, cel care conduce destine și caractere. Provocați la luptă – în primul caz, drept răzbunare din partea personajelor refuzate pentru căsătorie de către fată în favoarea unui protagonist considerat de condiție umilă și, deci, inadecvat pentru a împărăți, iar, în celălalt basm, din motive probabil care țin de cucerire –, împărații vor fi salvați numai datorită acțiunilor eroice, prezentate hiperbolic, ale celor doi gineri respinși sufletește și fizic, care îi vor iniția, astfel, pe aceștia, în taina adevăratului cavalerism regal.

Recunoașterea finală a eroilor, de către tatăl nedrept, va aduce cu sine echilibrul prin restabilirea ordinii, a onoarei, a responsabilității și a demnității în planul valoric al lumii. Împărăția va reveni celui care a știut să o apere cu vitejie, credință și modestie, slujind-o și nu folosind-o drept etalon al orgoliului și al faimei, așa cum au procedat ceilalți gineri ai împăraților. Feții-Frumoși au devenit, în cadrul luptei, marii mentori ai vechilor conducători, care, odată cu îmbătrânirea, au pierdut și simțul discernământului corect între Bine și Rău. Înlocuirea împăraților devine firească și necesară pentru a se asigura o continuitate eroică și socială exemplară și modelatoare. Cecitatea împăraților reprezintă, în fond, un simbol mai presus de bătrânețe, fiind și semnul neputinței de a crede în adevărata realitate dezvăluită, leacul magic adus de către ginerii mezinelor – lapte de capră roșie sălbatică, respectiv, lapte de pasăre de peste apa Iordanului – consfințind că numai eroul căruia îi pasă și are credință poate înfrunta pericole mortale pentru alții și poate împlini misiuni mântuitoare și providențiale.

Alte basme din culegerea lui Petre Ispirescu nu solicită călătorii complicate și lupte dificile, ci mai degrabă ascultare, supunere și respectarea unor cerințe interdicționale, așa încât ele nu au o tremă bogată în motive și probe, dar sunt emblematice pentru evidențierea unui alt tipar comportamental care se poate pretinde unui erou: respectarea unei dorințe feminine, care devine codex pentru viitorul soț. Scurta călătorie este întru împlinirea senzual-familială, probabil ca o finalitate a unui erou deja format și inițiat, care trebuie doar să nunteasă pentru a conduce „viteaz", „drept și înțelept", asemenea împăratului bătrân din textul *Zâna Munților*. Pentru fiul acestuia, Zâna Munților – metamorfozată într-o turturică, apoi, în găinăreasă – renunță la „puterea măiastră", păstrând doar zestrea sa valoroasă.

Fiul împăratului din basmul *Broasca țestoasă cea fermecată* va pleca „în dorul lelii", la „vremea de însurătoare", pentru a-și afla „ursita", întrucât inițiativa nu îi aparține, fiind consecința deciziei unui tată care a știut timpul întemeierii familiei în calitate de bărbat. Cei trei fii, deși au vârste diferite, trebuie să îndeplinească dorința-poruncă într-o perioadă destul de apropiată una de cealaltă, consecutiv, spre bucuria tatălui. Notă aparte o face mezinul, care pare a nu-și putea găsi un suflet pe măsura tiparului său emoțional mai adolescentin și rebel. Selectiv, el nu alege din perspectiva statutului și a materialității, ci cu inima, nesupunându-se normelor și superficialității. Asemenea tânărului din basmul *Zâna Munților*, și acesta se îndrăgostește fără a conștientiza, dar la demersurile unei fete blestemate să-și ascundă originea nobilă sub o înfățișare hidoasă, respingătoare, deloc erotizantă. Îmbăierea lor împreună, înainte

de a pleca la palatul împăratului, consfințește uniunea sinceră urmată de confruntarea cu lumea convențională, pentru care aparența trebuie să fie frumoasă, eclatantă, perfectă, întrucât conducătorii reprezintă întruparea idealului masculin și feminin, deopotrivă. În acest sens, nu se poate accepta drept soție a fiului de împărat o broască și nici nu se poate crede într-o poveste de iubire a două personaje din lumi atât de diferite ca specie.

Disprețul și desconsiderarea fraților mai mari sunt în acord cu neîncrederea într-o iubire dincolo de formă și de eticheta vremii. Ideea unei fete blestemate să poarte trup de batracian pare nu doar ridicolă, ci chiar absurdă, întrucât trecerea dintr-o corporalitate în alta se pare că s-a uitat și a devenit imposibilă pentru vremea din acest basm popular. Oricum, frații nu doresc să cunoască realitatea pe care mezinul se străduiește să le-o explice. În viziunea acestora, lumea este limitată la ceea ce pot vedea personal, fără transcendență și elevație. Lipsiți de spiritualitate, ei nu pot observa dincolo de concretul efemer, de aparența care poate înșela și disturba. De aceea, vor accepta atât de ușor și aspectul exterior pe care fata de împărat îl va expune spre încântarea lumii dornice de strălucire și de opulență, sfătuindu-și soțiile să o imite total, fără discernământ, provocând, astfel, situații hilare și chiar penibile: de exemplu, murdărirea hainelor cu mâncarea, care, în cazul lor – fiind lipsite de puteri magice –, nu se poate transforma în flori „bine-mirositoare" și în mărgăritare.

A copia *ad literam* și nu în spiritul intenției și al sentimentelor sincere creează doar ridicol, râs și inadecvare, întrucât, dincolo de gest, se află emoția adevărată, care poate transfigura realitatea banală în minunile pe care oamenii le așteaptă, generând iubire și armonie. „Rostul blajin", „purtarea cumpătată" și „povețele" fetei, împreună cu „agerimea minții" și cu „înțelepciunea cea firească" a tânărului vor asigura o domnie „în pace, în liniște și în veselie", cu bunătate, har, omenie și noblețe, care se vor răsfrânge asupra tuturor din împărăție.

Toate aceste călătorii inițiatice descrise succint evidențiază un fond străvechi al eroului care slujește lumea prin fiecare faptă pe care o realizează și prin traseele pe care le alege sau îi sunt impuse să le parcurgă, prin hărăzire destinală, întrucât construirea sinelui provoacă, aproape simultan, o reconstruire în exterior a comunității din care provine sau în care se va integra ulterior, prin decizie personală. Scurte sau lungi, schematizate și simplificate sau complexe și etapizate dramatic, călătoriile eroului sunt, adeseori, dublate, de cele ale eroinei, care, de obicei, se va strămuta din toposul său natal într-unul complet necunoscut, aparținând bărbatului iubit, la care va contribui cu frumusețea, bunătatea, sensibilitatea și bogățiile sale deosebite.

Referindu-se la primul basm popular românesc transcris în 1797 și publicat ulterior – *Istoria unui voinic înțălept și învățat întrebându-se din ponturi cu o față de împărat* –, Viorica Nișcov remarca un fapt de netăgăduit în rama acestor basme analizate, care este „eminamente tradițională și populară"[7], aspectele parateologice care se păstrează în unele texte datorându-se influenței inevitabile a vieții naratorului, a colportorului, a culegătorului și a auditoriului/cititorului, cu toate aspectele sale psiho-emoționale și religios-spirituale.

Timpul acestor întâmplări măreațe coboară într-o indeterminare mitizată, deși există punctări mai apropiate de modernitate, care actualizează basmul, apropiindu-l și mai mult de cititorul contemporan: pentru evitarea răpirii fiului lor, Voinicul născut cu cartea în mână, conform prezicerilor de la nașterea sa, părinții se roagă în biserică, împreună cu sătenii și cu preotul, timp de trei seri, evitând duhurile rele, dar nu și pe călugărul care-l va scăpa în prăpastie, îndepărtându-l mult de planul familial, pentru a-și împlini, apoi, partea benefică a predestinării: căsătoria și bogăția. De asemenea, și numele unor salvatori ai copiilor abandonați pe râu de către fete de împărat – se pare, necăsătorite – sunt generice, sub titulaturi evlavioase, cucernice: „pustnicul", „sihastrul", iar apa binefăcătoare, cu proprietăți vindecătoare, este „vie" sau sfințită în Iordan, ca și laptele de pasăre. Pe Voinicul cu cartea în mână îl răpește un călugăr,

[7] Viorica Nișcov, *op. cit.*, p. 13.

cu care se luptă pentru carte, eliberându-se prin căderea într-o prăpastie, mulțumind Domnului pentru supraviețuire. Ipostaza negativă a călugărului denotă o notă moralizatoare recentă, întrucât mentalitatea arhaică nu se raporta astfel la un reprezentant al religiei. Se poate ca, originar, să fi fost un alt personaj, care s-a suprapus, ulterior, cu figura mănăstirească. Botezul copilului poartă însemnele tradiției coborârii ritualice într-o fântână străjuită de măreția unui munte și în apropierea pădurii în care se ascund tâlharii, care sunt, în același timp, și toposuri ale naturii care te pot apăra și salva, departe de ochii curioși sau periculoși ai lumii.

Eroul are nevoie în genere de sfaturi de la un mentor – ipostaziat în tată, iubită, prieten, slujitor sau animal (cal, lup, pasăre) –, pe care le ascultă, dovedind asumarea statutului de neofit care dorește să se inițieze prin aventura la care se supune în cadrul basmului. Fără intervenția vizitiului și a arapilor, Voinicul cu cartea în mână nu putea recupera inelele magice ale soției, pierdute în timpul somnului, care corespunde unei stări lipsite de putere și, mai ales, de vigilență, deși, anterior, se dovedise capabil de a îndura puterea duhurilor negative în noaptea în care a anulat blestemul fatidic al împietririi celor din împărăția fetei. Alteori, somnul este apropiat morții și îi este provocat de către un opozant deosebit de puternic, așa cum i se întâmplă lui Busuioc, înghițit împreună cu calul și cu ogarii săi de Muma-Pădurii, dar este salvat de către fratele de cruce, Siminoc, care nu ascultase rugămintea vicleană a acesteia de a lega câinii pentru ca ea să se poată încălzi. La sfatul păsării salvate, George cel viteaz devine imun prin îmbăierea în sângele scorpiei ucise; calul îi va arăta lui Făt-Frumos cu părul de aur lumea de care fusese izolat de către tatăl adoptiv, din cauza pustniciei sale, și-i va da permanent povețe cu privire la modul în care poate dobândi darurile zânelor; cele trei fete furate de către zmei îi dezvăluie lui Prâslea din obiceiurile acestora și-l încurajează pentru luptă, având încredere în puterea și în intelegența acestuia, iar biciul zmeiesc le transformă palatele în mere de aur, de argint și de aramă; Prâslea salvează de balaur niște pui de zgripțuroaică, care-l familiarizează cu reacțiile mamei lor. Datorită sfaturilor calului său cu șase aripi, Făt-Frumos cu carâta de sticlă reușește să cunoască lumea, după ce a trăit într-o izolare care l-a inițiat în taina naturii, a smereniei și a modestiei, cultivându-i-se un caracter demn, sufletist și onest.

Sfatul poate veni și de la personajul opozant, în speranța că va fi iertat de către erou: zmeul îi dezvăluie lui Făt-Frumos secretul reînvierii celor doi frați și a armatei fetei de împărat, transformați în movile de pământ, prin citirea hrisoavelor din cutia de argint.

Individualizarea eroului, mai ales atunci când este numit Făt-Frumos, se realizează prin elemente care-l unicizează: „cu carâta de sticlă” (preluată de la zmeoaică), „cu părul de aur” (datorită îmbăierii în aur), „cel rătăcit” (împreună cu iapa sa, din neatenție), dar și Prâslea cel voinic, Voinicul cel cu cartea în mână născut, George cel viteaz sau, metaforic, Luceafărul de ziuă și luceafărul de noapte. De asemenea, și eroina poate fi eponimică, printr-o simbolistică care sugerează blestemul care i-a schimbat înfățișarea (broasca țestoasă cea fermecată) sau calitățile sale ezoterice (Zâna Munților).

Obiectele magice cu care eroul se salvează, se evidențiază sau se apără sunt moștenite de la tatăl său, pe linie succesorală (frâul cu care se cheamă calul năzdrăvan de către Făt-Frumos) sau sunt aduse din exterior, de către un adjuvant uman (Făt-Frumos cu carâta de sticlă primește, de la fata furată de zmeu, o perie creatoare de pădure, o basma care se transformă în apă și o gresie care devine munte; Prâslea păstrează mărul de aur corespondent palatului zmeului care o furase pe mezină și din care va scoate, mai târziu, alte elemente aparte, unice, solicitate de către iubita sa, pentru a evita căsătoria propusă împotriva voinței sale: furca cu caierul și fusul de aur, care toarce singură; cloșca cu puii de aur, ciugulind mei de aur), unul supraomenesc (părul de aur se obține prin încălcarea interdicției de a intra în camera cu baie a zânelor; umbra din zid îl obligă pe căpitanul tâlharilor să renunțe la viața sa violentă pentru una de penitență în blana de urs, dispensându-l pe George de o confruntare fizică radicală cu ucigașul tatălui său și temnicerul mamei sale) sau este animalier, atunci când ființa umană sau zeiască nu poate distruge limitarea pentru a trece la un alt nivel ontologic (Făt-Frumos primește

„un merișor frumos” drept totem care-l va aduce pe lup instant, prin gând, pentru a utiliza abilitățile fabuloase, experiența, sfaturile și înțelepciunea acestuia; calul îi dă haine din urechea sa stângă lui Făt-Frumos cu carâta de sticlă, după moartea tatălui care l-a crescut, și-l învață cum să câștige bunăvoința împăratului la care va ajunge, datorită pietrelor prețioase culese dintr-un loc necunoscut, legat la ochi și supus total voinței înaripatului prieten).

Aparte este nașterea Voinicului cu cartea în mână, primind, încă de la începutul vieții sale, un obiect magic și totemic cu ajutorul căruia se va salva întâi pe sine și apoi va mântui o întreagă împărăție de la pietrificare pentru totdeauna, luptând, printr-o lectură neîntreruptă, cu opoziția stihială. Până și drumul plin de oase umane îl va traversa citind pentru a evita așezarea sub stăpânirea fricii, dovedind stăpânire de sine și răbdare.

Alteori, personajul central primește un totem pentru a fi recunoscut în cazul rătăcirii sale fără suport familial: la porunca tatălui său, înainte de a fi botezat în locul periculos de la fântână, George este însemnat c-un șirag de pietre nestemate cu numele său, care-l vor aduce pe tronul natal, după o perioadă îndelungată petrecută prin lume; Făt-Frumos cu carâta de sticlă are un „baier” la gât, la vârsta prunciei, prin care este legitimat împărătesc; Busuioc îi dă fratelui de cruce o batistă magică, capabilă să picure sânge în cazul dispariției sale, datorită căreia Siminoc pornește în aventura recuperării prietenului.

Călătoria rămâne „o ruptură de nivel” „radicală”, „de la viață la moarte, de la sacru la profan, de la condiția obișnuită la suveranitate”, „la un mod de existență superior”[8], care se înscrie, însă, în firescul basmului, în coeziune cu feericul, cu fabulosul și cu trama inițierii în trup, suflet, minte și spirit. Vina tragică nu poate fi exonerată decât printr-un traseu al evoluției permanente, dintr-o stringență interioară, care sacrifică și creează o altă ordine, mai profundă, cu sens și exemplară pentru urmași.

Textele lui Ispirescu sunt vii, spectaculoase, construite riguros sub imperativul unei oralități care-l privilegiază atât pe cel care le spune sau le scrie, cât și pe auditoriul sau pe cititorul care se lasă condus pe drumul către deplina eternitate a frumuseții de a fi și de a nu mai fi, întrucât ambele forme coexistă într-o armonie care le presupune succesiv, repetitiv și creator.

[8] Mircea Eliade, *De la Zalmoxis la Genghis-Han*, București, Editura Științifică și Enciclopedică, 1980, p. 164.

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# A CONCEPTUAL EMBLEM: "INVOLUNTARY EXPRESSIVENESS"

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***Abstract:*** *Building on this idea, Eugen Negrici's concept of „involuntary expressiveness" foregrounds the complementary relationship between reader and text while highlighting the contradictions that may arise within the reader's system of expectations. In line with reception theories, Negrici emphasizes the role of the receiver as a third component of the creative act—one who encounters the text with their prior interpretive experiences, their capacity for understanding, and the cultural and temporal context in which they are situated.*

***Keywords:*** *reader involvement; involuntary expressiveness; interpreter–co-author; reception theory; system of expectations.*

Prin articolul *Expresivitatea involuntară*[1], publicat în revista craioveană „Ramuri", în1970, Eugen Negrici introduce, în delimitarea zonelor literarului, un concept revoluționar, consolidat prin volumul[2] publicat în 1977. Pentru a defini conceptul de „*expresivitate involuntară*", criticul literar ia ca reper intenționalitatea; este contestat, parţial, de către Nicolae Manolescu[3], în *Istoria* sa *critică*..., şi de către Alex Goldiş[4], care consideră că argumentaţia adusă de Eugen Negrici este specioasă. Ambii pleacă tot de la intenţionalitate.

Conceptul de intenţionalitate poate deveni problematic în aplicare, fiindcă opoziţia intenţionalitate – neintenţionalitate nu se suprapune opoziţiei, de ordin psihologic, conştient – subconştient, de vreme ce psihologia modernă a ajuns la concluzia că şi subconştientul are intenţionalitatea sa[5]. Intenţionalitatea ca fapt semantic, afirma Jan Mukařovský, în *Studii de estetică*, este accesibilă numai aceluia care adoptă faţă de opera de artă o atitudine netulburată de niciun considerent practic, dar autorul, fiind şi producătorul operei de artă, are un scop practic, acela de a finaliza opera, iar pe parcurs înfruntă obstacole de naturi diferite, dintre care unele nu au nimic comun cu intenţia artistică.

Atunci când îşi priveşte opera, din punctul de vedere al intenţiei, artistul se comportă ca un receptor. Pentru înţelegerea menirii artistice a operei, nu este relevantă atitudinea artistului, ci atitudinea receptorului faţă de operă. Dar, în percepţia receptorului, „pot să dobândească calitatea de a exprima intenţia şi elemente care, iniţial, fuseseră în afara acestei sfere"[6]. Intenţionalitatea este pusă, astfel, sub semnul relativităţii, prin raportarea sa fie la autor, fie la receptorul care poate participa activ la formarea intenţiei, împrumutând intenţionalităţii un caracter dinamic.

În ceea ce priveşte nonintenţia, Jan Mukařovský distinge patru tipuri: „nonintenţia provenită din subconştient; nonintenţia inconştientă (care izvorăşte din cursul anormal al proceselor psihice în cursul creaţiei: abnormalităţi ale autorului […] precum insuficienta

[1] Eugen Negrici, *Expresivitatea involuntară*, în „Ramuri", an. VII, nr. 3 (69), din 15 martie 1970, p. 19
[2] *Idem*, *Expresivitatea involuntară*, Bucureşti, Editura Cartea Românească, 1977
[3] Nicolae Manolescu, *Istoria critică a literaturii române. 5 secole de literatură*, Piteşti, Editura Paralela 45, 2008, pp. 1250 − 1251.
[4] Alex Goldiş, *„Expresivitatea involuntară" şi „Iluziile literaturii române", o ecuaţie posibilă*, în „Cultura" (Bucureşti), an. VI, nr. 47, de joi, 1 decembrie 2011, p. 8.
[5] Jan Mukařovský, *Studii de estetică*. Traducere, prefaţă şi note de Corneliu Barborică, Bucureşti, Editura Univers, 1974, p. 179.
[6] *Ibidem*, p. 186.

stăpânire a materialului); coincidenţa unor împrejurări exterioare întâmplătoare; intervenţiile accidentale asupra operei deja finalizate”[7].

În opera lui Eugen Negrici, cronicile istorice, privite prin grila naratologiei şi prin lentilele intenţionalităţii, relevă conectarea vechistului la noile teorii ale criticii literare, apărute în Occidentul demonizat, iar fragmentul dedicat textelor medievale istorice versificate, din studiul[8] publicat în 1996, propune o metodă de cercetare şi de sistematizare a acestora, *„metoda vocaţiilor”*, care marchează o continuitate a viziunii sale critice (prin încercările de recuperare şi de aducere în zona literarului a unor texte de margine) şi o ameliorare a instrumentarului utilizat.

În deschiderea sau la finalul fiecărui studiu dedicat unui text vechi, criticul avertizează, cu obstinaţie, asupra unui impediment: devoalarea sensurilor ascunse – iniţierea – se produce doar dacă receptorul modern se dovedeşte un interpret flexibil şi deschis tuturor provocărilor la care este supus „iubitul cetitoriu”. Aceasta este „unicalea” (cum o numeşte Irina Petraş, în *Literatura română contemporană. O panoramă*) propusă de autorul *Figurii spiritului creator*. Deschizător de drumuri în recuperarea textelor vechi (sau a celor lipsite de intenţie literară), prin prisma celei de-a doua relaţii a triadei autor – text – receptor, Eugen Negrici realizează prima valorizare din perspectivă narativă a cronicilor lui Grigore Ureche şi Miron Costin, rămânând, în acelaşi timp, un explorator (cu consecinţe spectaculoase) al stilisticii antimiene. Miza, în „tragerea” unor texte de factură istorică sau religioasă către sfera literarului, are o pondere mare în stabilirea începuturilor literaturii române. Este o bătălie în care criticul se va regăsi şi în 2008, în *Iluziile literaturii române*, şi în 2014, în *Emanciparea privirii. Despre binefacerile infidelităţii*.

Un prim punct important este saltul metodologic (nutrit din metode noi: naratologie, stilistică, estetica receptării, formalism) pe care articolele şi două dintre volumele lui Eugen Negrici (*Antim. Logos şi personalitate* şi *Naraţiunea în cronicile lui Gr. Ureche şi Miron Costin*) îl marchează în abordarea unor texte vechi. Autorul *Logosului...* alege un discurs istoric care denotă o atitudine critică, iar nu un discurs descriptivist-documental (în spiritul „vechiştilor” deveniţi nume de referinţă). De altfel, conectarea sa la noile teorii ale criticii occidentale (noutăţi care pătrundeau cu greu dincolo de Cortina de fier) constituie un element important în deschiderea conceptuală şi metodologică. Criticul preocupat de literaritatea textelor vechi relevă, prin metode inedite, existenţa conştiinţei artistice a mitropolitului şi a lui Miron Costin (nu şi a lui Grigore Ureche) şi decelează efecte estetice sau favorizează perceperea unor efecte expresive, în toate textele analizate.

În articolul *Expresivitatea involuntară*, publicat în 1970, în „Ramuri”, istoricul literar afirma că *„Oricât de ample ar fi studiile referitoare la stilul scriitorilor vechi, rămâne, de fiecare dată, de exploatat un fabulos teren metaforifer – limba însăşi a timpului. De o concreteţe râvnită azi unanim şi urmărită sistematic prin cele mai savante mijloace, limba în care scriu cronicarii şi oamenii bisericii era plină de conotaţii, de sugestii, de densitate, de culoare, de forţă”*[9]. Demersul exegetului îşi devoalează, astfel, chiar de la început, ceea ce constituie un principiu important al primelor două opere ale lui Eugen Negrici: perspectiva metatehnică asupra creării de sensuri prin limbaj. La Eugen Negrici, aceasta transgresează timpul şi individualităţile creatoare.

Apărută în 1996, *Poezia medievală în limba română* este o continuare a primei părţi a studiului *Imanenţa literaturii* (componentă finală a trilogiei *Expresivitatea involuntară*). Volumul poate fi considerat şi *„un manual de educare a privirii, a privirii care provoacă*

[7] *Ibidem*, p. 194.
[8] Eugen Negrici, *Poezia medievala în limba română*, Editura Vlad&Vlad, Craiova, 1996
[9] *Idem*, *Expresivitatea involuntară*, în „Ramuri” (Craiova), an. VII, nr. 3 (69), din 15 martie 1970, p. 19.

*înnoirea"*[10]. De altfel, şi *Emanciparea privirii. Despre binefacerile infidelității*[11] este, după propria afirmaţie, *„un manual de educare a privirii"*, care propune receptorului, în cunoscuta manieră, efortul de a surmonta limite, clişee şi tipare. Prin analogii spectaculoase, criticul declanşează în cititor dorinţa de a vedea obiectul de artă ascuns, iar prin metoda sa riguroasă, îl „educă" să recunoască artisticitatea în toate formele sale, cu predilecţie în cele insolite sau greu de decelat.

Propunerea unor noi şi deschise unghiuri de receptare constituie un alt punct important în receptarea operei lui Eugen Negrici. Studiul textelor medievale versificate, cu metode mai puţin uzitate în spaţiul românesc, relevă nu doar formarea sa ca specialist în ştiinţele limbii, ci şi perspectiva accentuat valorizantă asupra unor texte considerate, cel mai adesea, aride.
Perspectiva holistică stă, încă, sub semnul interogaţiilor: ce au în comun recuperarea textelor istorice, religioase sau chiar lipsite de orice intenţie literară şi repudierea tranşantă a unor texte literare prinse în istorii ale literaturii şi apărute în perioada comunistă, cărora Eugen Negrici le contestă valoarea estetică? Cum se pot determina constantele unei opere care pare marcată de tendinţe beligerante?

Autorul articolelor privind *„expresivitatea involuntară"* şi *„poezia geografiei"* alege să-şi fortifice propria poziţie, de receptor / critic, în raport cu intenţionalitatea autorilor. Faptul accentuează posibilitatea recuperării unor texte sau aducerea altora la graniţa literarităţii şi implică judecăţi de valoare dintre cele mai interesante, elaborate pe baza binomului estetic / expresiv.

Resuscitând şi animând (estetic) texte vechi sau lipsite de intenţii literare, criticul este preocupat de maniera în care cititorul / receptorul rezonează la efectele (voluntare şi involuntare) ale textului. Implicarea cititorului, în forme şi grade diferite, este un alt reper important, de vreme ce autorul accentuează, atât în *Figura spiritului creator*, cât şi în *Iluziile literaturii române* și în *Emanciparea privirii. Despre binefacerile infidelității*, ideea că opera nu există în afara relaţiei cu receptorul devenit *„interpret-coautor"*. Toate acestea sunt fire directoare ale întregii opere a criticului literar.

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[10] *Idem*, *Imanenţa literaturii*, ediţia a III-a, București, Editura Cartea Românească, 2009, p. 5.
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# HUMAN FRAGILITY AND DIVINE HOPE IN PSALM 142: A LITERARY AND LINGUISTIC ANALYSIS OF THE HEBREW TEXT AND THE SEPTUAGINT

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***Abstract*****:** *Psalm 142 presents a profound expression of human fragility, distress, and total reliance on divine justice and mercy. This commentary examines the text through a literary lens, highlighting the use of metaphors, repetition, and imperative forms that structure the prayer and convey the psalmist's intimate dialogue with God. A close, word-by-word analysis of the Septuagint Greek reveals how the translators preserved the essence of the Hebrew text while introducing nuances adapted to Greek linguistic and cultural sensibilities. Terms such as ψυχή (psychē) and πνεῦμα (pneuma) translate the Hebrew nefesh and ruach, adding moral and philosophical dimensions to the spiritual experience. The Greek text also enhances the musicality and rhythm of the prayer, emphasizing its expressive and poetic power. Overall, Psalm 142 exemplifies biblical poetry's capacity to merge human vulnerability with unwavering hope, showing how language and translation shape the perception of spiritual and moral reality.*

***Key-words****: Fragility, Supplication, Metaphor, Psychē / Pneuma, Hope*

**Psaume 142 (traduction en français, style orthodoxe)**

Seigneur, écoute ma prière, prête l'oreille à ma supplication ; dans ta fidélité, exauce-moi, dans ta justice.

N'entre pas en jugement avec ton serviteur, car nul vivant n'est juste devant toi.

L'ennemi poursuit mon âme, il foule ma vie à terre ; il m'a fait habiter dans les ténèbres, comme les morts des siècles passés.

Mon esprit est accablé au-dedans de moi, mon cœur est troublé au-dedans de moi.

Je me souviens des jours d'autrefois ; je médite sur toutes tes œuvres, je contemple les ouvrages de tes mains.

Vers toi j'étends mes mains, mon âme est devant toi comme une terre assoiffée.

Hâte-toi de m'exaucer, Seigneur, car mon esprit défaille. Ne détourne pas de moi ta face, de peur que je ne sois semblable à ceux qui descendent dans la fosse.

Fais-moi entendre au matin ta miséricorde, car en toi je mets mon espoir. Montre-moi le chemin où je dois marcher, car j'élève mon âme vers toi.

Délivre-moi de mes ennemis, Seigneur, car c'est vers toi que je me réfugie.

Enseigne-moi à faire ta volonté, car tu es mon Dieu. Que ton bon Esprit me conduise sur la voie de la droiture.

À cause de ton Nom, Seigneur, rends-moi la vie ; dans ta justice, tire mon âme de la détresse.

Dans ta bonté, anéantis mes ennemis, et fais périr tous ceux qui oppriment mon âme, car je suis ton servite

**Introduction développée**

La poésie biblique s'érige comme un sommet dans l'histoire littéraire universelle, où se conjuguent une densité symbolique inégalée, une portée spirituelle profonde et une grandeur poétique qui transcende les âges. Parmi ces textes, les Psaumes constituent un sommet, car ils expriment de manière directe le rapport intime entre l'homme et Dieu, oscillant sans cesse entre plainte et louange, désespoir et confiance. Leur force réside dans leur capacité à traduire des expériences humaines universelles — la peur, la souffrance, l'espérance, la joie — à travers un langage simple, mais profondément évocateur.

Le Psaume 142, attribué à David dans la tradition biblique et repris dans la liturgie orthodoxe, appartient au registre de la supplication. L'orant s'y présente comme un être accablé par ses ennemis, éprouvé par l'angoisse intérieure et conscient de sa propre impuissance. Le texte est construit comme une prière pressante, rythmée par des invocations qui traduisent l'urgence d'une délivrance. À travers un ensemble d'images fortes — le tribunal divin, la descente aux enfers, la soif de la terre desséchée — le psaume associe l'expérience d'une détresse extrême à la certitude d'un salut attendu.

On peut alors se demander : comment ce psaume exprime-t-il simultanément la fragilité de l'homme et sa confiance dans la justice divine ? Pour répondre à cette question, nous analyserons d'abord la manière dont le texte met en scène la reconnaissance de la condition humaine fragile et pécheresse ; nous verrons ensuite qu'il développe une poétique de l'appel à Dieu ; enfin, nous étudierons l'affirmation finale d'espérance et de salut qui conclut la prière.

## I. La confession de la fragilité humaine

Dès l'incipit, le psaume fait résonner l'aveu poignant de l'impuissance humaine devant le Créateur: « N'entre pas en jugement avec ton serviteur, car nul vivant n'est juste devant toi »[1]. La métaphore judiciaire établit une distance radicale entre la perfection divine et la faiblesse humaine. Le procès est perdu d'avance : la créature ne peut prétendre à la justice par elle-même. Cette reconnaissance de l'imperfection s'inscrit dans une perspective de repentir, où l'homme se définit avant tout par sa dépendance. Comme le souligne Jacques Derrida, « la justice excède toujours le droit positif »[2] : la prière psalmique anticipe déjà cette idée d'une justice infinie qui déborde toute mesure humaine.

À cette impuissance spirituelle s'ajoute la souffrance concrète face à l'adversaire : « L'ennemi poursuit mon âme, il foule ma vie à terre »[3]. Le vocabulaire de la violence traduit un sentiment d'écrasement, où l'individu semble nié dans son existence même. Cette oppression prend une dimension presque métaphysique : « Il m'a fait habiter dans les ténèbres, comme les morts des siècles passés »[4]. La descente dans l'obscurité, évoquée ici par l'hyperbole, traduit un désespoir radical, proche de l'« expérience limite » dont parle Maurice Blanchot, c'est-à-dire celle qui met en jeu le rapport de l'homme à sa propre finitude[5].

Ultimement, cette faiblesse se déploie dans l'intimité profonde de l'âme: « Mon esprit est accablé au-dedans de moi, mon cœur est troublé au-dedans de moi » (v. 4). La répétition du double registre, spirituel et corporel, souligne la paralysie totale de l'être, où l'angoisse intérieure rejoint l'oppression extérieure. Emmanuel Jacquart a montré que la littérature moderne s'emploie souvent à figurer cette « crise de l'intériorité »[6] ; le psaume en offre une anticipation saisissante, en faisant de la prière un lieu où l'homme prend conscience de son néant face à la transcendance.

Ainsi, le texte associe la reconnaissance de la faute et l'expérience de l'abattement : la confession de la fragilité humaine ouvre paradoxalement la possibilité d'un dialogue avec Dieu.

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[1] Ps 142, v. 2.
[2] Jacques Derrida, *Force de loi. Le "fondement mystique de l'autorité",* Paris, Galilée, 1994, p. 31.
[3] Ps 142, v. 3.
[4] Ps 142, v. 3.
[5] Maurice Blanchot, *L'entretien infini*, Paris, Gallimard, 1969, p. 125.
[6] Emmanuel Jacquart, *Le théâtre de l'absurde*, Paris, Gallimard, 1980, p. 45.

## II. La poétique de l'appel à Dieu

Face à cette détresse, la prière prend la forme d'une invocation pressante. Le psalmiste multiplie les impératifs : « Hâte-toi de m'exaucer, Seigneur »[7] ; « Montre-moi le chemin où je dois marcher »[8]. Cette répétition instaure un rythme de supplication qui traduit l'urgence vitale du cri. L'usage constant de la deuxième personne (« Seigneur », « Toi ») instaure une relation immédiate, sans médiation, entre l'orant et son Dieu. La parole poétique devient ici une adresse absolue, une parole qui ne peut exister qu'en direction d'un autre. Comme le souligne Paul Ricœur, la prière n'est pas seulement discours mais « ouverture d'un espace de relation »[9].

L'expression corporelle accompagne cette supplication : « Vers toi j'étends mes mains, mon âme est devant toi comme une terre assoiffée »[10]. La double image — le geste des mains tendues et la comparaison métaphorique — concentre une symbolique forte : l'homme apparaît entièrement dépendant de la pluie de la grâce, de la même manière que la terre assoiffée attend l'eau vitale, comme la terre desséchée de la pluie. La métaphore naturelle traduit le désir d'une rencontre vitale, où l'absence de Dieu se vit comme une sécheresse mortelle. Cette dimension corporelle rejoint ce que Derrida appelle l'« écriture de l'appel »[11], une parole qui se donne dans l'attente de l'autre, au-delà de toute maîtrise.

Enfin, cette invocation se fait quête d'orientation : « Montre-moi le chemin où je dois marcher » (v. 8). L'orant confie son espérance au « bon Esprit » qui doit « me conduire sur la voie de la droiture » (v. 10). La métaphore du chemin, fréquente dans la poésie biblique, devient ici symbole d'une quête existentielle : sortir de l'angoisse pour entrer dans la clarté. On retrouve ici la structure d'une « herméneutique du détour » telle que l'analyse Ricœur[12] : le passage par la métaphore et le récit permet à l'homme de donner sens à son existence en crise.

Ainsi, le psaume associe gestes, images et répétitions pour construire une véritable poétique de la supplication, où la parole n'est plus simple description de la détresse, mais acte d'adresse qui ouvre à l'espérance.

## III. L'espérance dans la justice divine

Le psaume s'achève sur un ton d'espérance et de certitude. Animé d'un désir pressant, le psalmiste élève sa voix dans la supplication: « À cause de ton Nom, Seigneur, rends-moi la vie »[13]. Ici, le Nom divin fonctionne comme un symbole de fidélité et de puissance, et le texte transforme la supplication en assurance que l'appel sera entendu. On peut rapprocher cette dimension du concept de « nom » chez Roland Barthes, pour qui le langage est à la fois présence et force performative[14]. La parole, en prononçant le Nom, agit et structure la réalité.

La justice de Dieu se présente non seulement comme jugement mais comme libération : « Dans ta justice, tire mon âme de la détresse »[15]. Le texte oppose la justice humaine, limitée et imparfaite, à une justice absolue qui délivre et restaure. Georges Bataille insiste sur ce moment où la force de destruction devient force créatrice[16] : l'effacement des ennemis ne se limite pas à la vengeance, mais s'inscrit dans un mouvement qui purifie l'espace de l'injustice et ouvre à la vie.

En conclusion, la supplication exprime une volonté profonde d'éradiquer toute injustice et oppression :« Dans ta bonté, anéantis mes ennemis, et fais périr tous ceux qui oppriment mon

[7] Ps 142, v. 7.
[8] Ps 142, v. 8.
[9] Paul Ricœur, *La symbolique du mal*, Paris, Aubier, 1960, p. 15.
[10] Ps 142, v. 6.
[11] Jacques Derrida, *L'écriture et la différence,* Paris, Seuil, 1967, p. 215.
[12] Paul Ricœur, *La métaphore vive,* Paris, Seuil, 1975, p. 45.
[13] Ps 142, v. 11.
[14] Roland Barthes, *Le degré zéro de l'écriture*, Paris, Seuil, 1953, p. 88.
[15] Ps 142, v. 11.
[16] Ps 142, v. 11.

âme »[17]. Maurice Blanchot note que la littérature a toujours exploré « la relation ambiguë entre violence et langage »[18]: la parole ici devient instrument de transformation du monde, un acte de justice symbolique où le mal est nommé, confronté et effacé par la voix de l'orant. De même, Julia Kristeva, dans ses analyses sur l'angoisse et la purification par l'écriture[19], souligne que le langage permet de sublimer l'expérience de la menace et de la destruction, et de créer un espace de survie psychique et symbolique.

Ainsi, le psaume conclut le mouvement de la prière : de la fragilité et de la plainte, l'orant passe à l'invocation poétique, puis à l'espérance affirmée. La justice divine, comprise comme délivrance et purification, est rendue intelligible par le langage, qui devient ici le vecteur d'une expérience esthétique et existentielle. La structure du texte révèle que l'espérance et la confiance ne sont pas seulement des sentiments : elles se construisent dans l'acte même de la parole, qui transforme la détresse en ouverture sur un au-delà possible.

## IV. Figures rhétoriques dans le Psaume 142 et leur commentaire

*1. Métaphore*

Exemple : « Mon âme est devant toi comme une terre assoiffée » (v. 6)

Signification : La métaphore compare l'âme à une terre desséchée, traduisant la dépendance totale de l'homme à la grâce divine. Elle rend concrète la soif spirituelle et le désir de recevoir le soutien divin, en donnant une image sensible et vivante à un état intérieur.

Exemple : « Il m'a fait habiter dans les ténèbres, comme les morts des siècles passés » (v. 3)

Signification : Ici, la métaphore traduit l'isolement et le désespoir extrême du psalmiste. Les ténèbres et la mort incarnent non seulement la crainte de la mort physique, mais aussi le profond sentiment de solitude et d'abandon spirituel.

*2. Hyperbole*

Exemple : « L'ennemi poursuit mon âme, il foule ma vie à terre » (v. 3)

Signification : L'hyperbole amplifie le sentiment de détresse et de persécution. Elle donne au texte un effet dramatique et permet au lecteur de percevoir l'intensité de la menace qui pèse sur le psalmiste.

Exemple : « Fais périr tous ceux qui oppriment mon âme » (v. 12)

Signification : L'exagération de la destruction souhaitée souligne l'urgence du désir de justice et l'ampleur de la menace ressentie. Elle traduit également un besoin de purification totale, où le mal doit être éliminé pour restaurer l'ordre et la sécurité intérieure.

*3. Anaphore et répétition*

Exemple : « Hâte-toi de m'exaucer… » ; « Montre-moi le chemin… » (v. 7–8)

Signification : La répétition des impératifs crée un rythme soutenu et insiste sur l'urgence de la prière. L'anaphore renforce la dimension dramatique et expressive de l'appel, donnant au texte une musicalité rythmique et un effet de crescendo qui traduit la tension et la supplication.

*4. Allégorie*

Exemple : Le « chemin » et le « bon Esprit » (v. 8–10)

Signification : Ces images représentent des réalités abstraites — la guidance, la droiture, la protection divine — sous des formes concrètes et accessibles. L'allégorie permet au lecteur de visualiser la quête spirituelle du psalmiste et de comprendre symboliquement son cheminement intérieur vers la lumière et la justice.

[17] Georges Bataille, *La part maudite*, Paris, Minuit, 1967, p. 210.
[18] Maurice Blanchot, *L'espace littéraire*, Paris, Gallimard, 1955, p. 93.
[19] Julia Kristeva, *Pouvoirs de l'horreur*, Paris, Seuil, 1980, p. 55.

*5. Parallélisme*

Exemple : « Mon esprit est accablé au-dedans de moi, mon cœur est troublé au-dedans de moi » (v. 4)

Signification : La répétition de la structure met en relief la correspondance entre le corps et l'esprit, soulignant l'intensité totale de l'épreuve. Le parallélisme confère au texte une régularité formelle et poétique, tout en accentuant la dramatisation de la souffrance intérieure.

*6. Antithèse*

Exemple : « N'entre pas en jugement avec ton serviteur… » vs « Dans ta justice, tire mon âme de la détresse » (v. 2 et v. 11)

Signification : L'opposition entre l'impuissance humaine et la justice divine crée un contraste frappant. Elle met en valeur la grandeur et la perfection de Dieu par rapport à la faiblesse et à la vulnérabilité de l'homme, accentuant ainsi la tension dramatique du psaume et préparant le passage de la plainte à l'espérance.

## V. Analyse étymologique et sémantique du Psaume 142

*1. « Seigneur » – יְהוָה (YHWH / Adonaï)*

Hébreu : יְהוָה (YHWH) est le Tétragramme sacré du nom divin, souvent remplacé dans la lecture liturgique par Adonaï.

Français : « Seigneur » traduit ce nom en mettant l'accent sur l'autorité et la souveraineté divine.

Transfert étymologique : Le français « Seigneur » vient du latin senior, « l'aîné, maître », et fonctionne comme équivalent conceptuel de YHWH, même si la portée originale hébraïque est plus sacrée et ineffable. Le passage traduit une abstraction du nom divin en fonction de la relation de respect et d'autorité.

*2. « Âme » – נֶפֶשׁ (nefesh)*

En hébreu, le terme נֶפֶשׁ (nefesh) renvoie à la vie, au souffle vital, à la conscience et à la singularité de la personne.

Français : « âme » traduit un concept à la fois spirituel et existentiel.

Transfert sémantique : en hébreu, נֶפֶשׁ (nefesh) possède une dimension très concrète, désignant le souffle et la vie ; en français, le terme « âme » revêt une portée plus abstraite et religieuse, tout en conservant l'idée d'animation et de personnalité de l'être.

*3. « Ennemi » – צָר (tsar)*

Hébreu : צָר (tsar) désigne l'ennemi ou l'adversaire, parfois au sens militaire ou spirituel.

En français, « ennemi » conserve l'idée de l'adversaire, mais il perd la connotation de menace directe et de présence oppressante que possède le terme hébreu.

Transfert sémantique : La traduction française privilégie le sens général de l'opposant, tandis que le texte hébreu insiste sur le danger concret et personnel.

*4. « Ténèbres » – חֹשֶׁךְ (choshekh)*

Hébreu : חֹשֶׁךְ (choshekh) désigne l'obscurité physique et symbolique, l'éloignement de Dieu.

En français, le terme « ténèbres » conserve cette double dimension de peur et de désolation, tout en adoptant une portée plus abstraite et littéraire

Transfert sémantique : L'hébreu relie le mot à l'expérience sensorielle (noirceur réelle), alors que le français insiste sur la symbolique spirituelle et la détresse intérieure.

*5. « Vie » – חַיִּים (chayim)*

Hébreu : חַיִּים (chayim) signifie la vie au sens large : existence, souffle vital, continuité.

En français, le terme "vie" restitue l'idée essentielle, mais il s'appauvrit de la densité poétique et spirituelle que le pluriel hébreu véhicule, ce dernier suggérant la plénitude, la diversité et la profondeur de l'existence.

Transfert étymologique : Le mot français est issu du latin vita, conceptuel, tandis que l'hébreu chayim englobe la totalité de l'expérience vitale et spirituelle.

*6. « Justice » – צֶדֶק (tsedek)*

Hébreu : צֶדֶק (tsedek) désigne la justice morale, l'ordre divin et le droit.

Français : « justice » traduit le concept mais ne rend pas toujours la dimension de droiture et intégrité spirituelle que le texte hébreu implique.

Transfert sémantique : La traduction française privilégie la justice sociale ou légale, alors que l'original hébreu inclut la dimension éthique et religieuse.

## VI. Synthèse

Le transfert étymologique du texte hébreu au français révèle plusieurs tendances :

Abstraction : certains mots (YHWH → Seigneur, nefesh → âme) deviennent plus conceptuels.

Symbolisation : les réalités concrètes (choshekh → ténèbres, tsar → ennemi) prennent une valeur symbolique plus large.

Réduction de la polysémie : les termes hébreux ont souvent plusieurs sens simultanés (vie, souffle, âme) que le français simplifie.

Le Psaume 142 s'ouvre par l'invocation אֶל־יְהוָה (el-YHWH), traduit par « Seigneur » en français. Le terme hébreu renvoie au Tétragramme sacré, ineffable, et exprime l'autorité divine absolue. Le français « Seigneur » rend cette souveraineté, mais atténue la dimension ineffable et sacrée du nom divin.

Le psalmiste évoque ensuite נַפְשִׁי (nafshí), littéralement "mon nefesh", que la traduction rend par "mon âme". Dans l'hébreu biblique, נֶפֶשׁ (nefesh) désigne le souffle vital, la vie incarnée, la personne dans son intégralité. La traduction française, en recourant à "âme", privilégie une lecture plus spirituelle et abstraite, qui tend à détacher le mot de sa dimension corporelle et existentielle.. En hébreu, nefesh signifie le souffle vital, la vie et la personnalité entière. En français, le mot « âme » met l'accent sur la dimension spirituelle, mais perd la matérialité et l'intensité existentielle du souffle vital.

Face aux adversaires, le terme צָרִים (tsarim) est traduit par « ennemis ». L'hébreu désigne les oppresseurs concrets et immédiats. Le français rend l'idée générale d'adversité, mais la menace personnelle et immédiate est moins tangible.

***Verset 1***

אֶל־יְהוָה (el-YHWH) – Seigneur : Nom sacré de Dieu, ineffable. Le terme français "Seigneur" traduit la souveraineté divine, l'autorité transcendante de Dieu, mais il atténue la dimension ineffable et sacrée du Tétragramme hébreu (יהוה, YHWH). Dans l'original, le Nom divin n'est pas seulement un titre honorifique, mais une réalité indicible et redoutable, que la tradition juive entoure d'un profond respect en le remplaçant par Adonaï ("Mon Seigneur"). La traduction française, en uniformisant ce nom sous la forme "Seigneur", conserve l'idée de majesté mais occulte l'aspect mystérieux et intraduisible de l'appellation divine..

תְּחִנָּתִי (techinatî) – ma prière / ma supplication : en hébreu, techinah désigne la demande humble et implorante. Le français « prière » accentue l'aspect religieux mais adoucit la connotation d'urgence.

אָזְנָה (azma) – écoute : traduit par « écoute », implique une attention directe et immédiate.

***Verset 2***

אַל-תָּבֹא (al-tavo) – N'entre pas : forme impérative de « ne venir », traduit par « n'entre pas », indique une interdiction formelle.

לִשְׁפֹּט (lishpot) – juger : signifie juger au sens de procès, mais avec un aspect moral et spirituel fort. En français, « juger » conserve le sens général mais perd la dimension intime et morale.

עַבְדֶּךָ (avdekha) – ton serviteur : désigne l'homme dans sa dépendance à Dieu ; « serviteur » traduit la relation d'obéissance mais perd la nuance de proximité personnelle.
כִּי אֵין צַדִּיק (ki ein tsaddiq) – car nul n'est juste : souligne la faiblesse universelle de l'homme. « Juste » rend le sens moral mais simplifie la dimension théologique de tsaddiq.

***Verset 3***
צָר (tsar) – ennemi : adversaire concret et spirituel.
רודף (rodeph) – poursuit : sens de course, menace immédiate ; « poursuit » traduit l'action mais avec moins de violence physique implicite.
נַפְשִׁי (nefeshî) – mon âme : souffle vital, vie ; « âme » abstrait le sens concret.
חַי (chay) – vie : traduit par « vie », mais en français, le souffle vital et la continuité existentielle sont moins perceptibles.
חֹשֶׁךְ (choshekh) – ténèbres : obscurité concrète et symbolique ; « ténèbres » accentue le symbolique.
כְּמוֹ-מֵתִים (kmo-metîm) – comme les morts : comparaison hyperbolique.

***Verset 4***
מְדֻכֶּא (medukkah) – accablé / abattu : traduit par « accablé », exprime un état de dépression intense.
רוּחִי (rûchi) – mon esprit : souffle, force intérieure ; « esprit » en français accentue le spirituel.
לִבִּי (levî) – mon cœur : siège des émotions ; « cœur » garde le sens mais en français le lien corps/esprit est moins marqué.
קָפֵא (kafe) – paralysé / figé : traduit par « inerte » ou « figé », accentue l'immobilité intérieure.

***Verset 5***
זָכַרְתִּי (zakarti) – je me suis souvenu : rappelle les jours passés. « Me suis souvenu » traduit l'action mais en français, la réminiscence a une valeur moins rituelle.
מַעֲשֶׂי (ma'asei) – œuvres / actions : traduit par « œuvres », désigne les actes de Dieu.
יָדֶיו (yadav) – ses mains : l'œuvre par les mains de Dieu ; traduit littéralement mais le geste actif divin est moins tangible.

***Verset 6***
פָּרַשְׂתִּי (hashti) – j'ai tendu : sens physique et symbolique de l'imploration.
יַד (yad) – main : comme instrument d'action et de supplication.
כְּאֶרֶץ צָמְאָה (k'erets tzme'ah) – comme une terre assoiffée : métaphore de l'âme ; « terre assoiffée » rend la dépendance totale à Dieu.

***Verset 7***
מְהֵרָה (mehera) – hâte-toi : traduit l'urgence de la prière.
שְׁמָעֵנִי (shma'eni) – écoute-moi : impératif direct.
אַל-תַּסֵּר (al-taser) – ne détourne pas : interdiction forte, traduit la crainte d'abandon.

***Verset 8***
בַּבֹּקֶר (baboker) – le matin : moment concret ; « matin » conserve la dimension temporelle mais perd la valeur liturgique.
חַסְדְּךָ (chasdecha) – ta miséricorde : traduit par « miséricorde » ou « bonté », rend la bienveillance divine.
נַחֲלֵנִי (nachaleni) – guide-moi / montre-moi le chemin : symbolise l'orientation et la guidance spirituelle.

***Verset 9***
פַּלְּטֵנִי (palteni) – délivre-moi : verbe de sauvetage concret et spirituel.
מֵאוֹיְבַי (me'oyvai) – de mes ennemis : indique la source de l'oppression.

***Verset 10***
לַעֲשׂוֹת (la'asot) – faire / accomplir : traduit par « faire » ; implique action et engagement moral.
רְצוֹנֶךָ (retzonekha) – ta volonté : traduit par « ta volonté », la traduction conserve le sens éthique et religieux.
רוּחַ טוֹבָה (rûach tovah) – bon esprit : traduit par « bon Esprit », la dimension de guidance divine est maintenue.

***Verset 11***
לְמַעַן שִׁמְךָ (lema'an shimkha) – pour ton nom : traduit par « pour ton nom », souligne l'importance de la gloire divine.
צִדְקָתְךָ (tsedakatecha) – ta justice : traduction « ta justice », renforce la droiture divine.

***Verset 12***
עֲשֵׂה-חֶסֶד (aseh chesed) – fais bonté : traduction française « fais miséricorde » ou « bonté » ; conserve la dimension morale et active de Dieu.
אֶבְטַל (evtal) – anéantis / détruire : traduit par « faire périr » ; action radicale sur les ennemis.
עַבְדֶךָ (avdekha) – ton serviteur : répète la dépendance et l'humilité de l'orant.

Le psalmiste décrit son isolement : חֹשֶׁךְ (choshekh) est rendu par « ténèbres ». En hébreu, ce mot désigne à la fois l'obscurité physique et spirituelle, la distance avec Dieu. En français, « ténèbres » traduit la dimension symbolique, mais le caractère sensoriel et concret de l'obscurité est légèrement atténué.

La vie, חַיִּים (chayim), apparaît comme souffle vital, existence et continuité. La traduction française conserve le sens général mais simplifie la richesse et la pluralité du terme hébreu.

La justice divine, צֶדֶק (tsedek), est traduite par « justice ». En hébreu, tsedek renvoie à la droiture morale, à l'ordre divin. La traduction française privilégie la justice légale ou abstraite et ne restitue pas toujours la dimension spirituelle et éthique.

L'imploration du psalmiste utilise le verbe יָשַׁע (yasha), traduit par « sauver » ou « délivrer ». Ce terme implique une délivrance physique et spirituelle totale. Le français rend l'idée générale, mais simplifie la profondeur de l'intervention divine.

Le souffle ou esprit, רוּחַ (ruach), traduit par « esprit », désigne à la fois le souffle vital et la force intérieure en hébreu. En français, le mot « esprit » accentue la dimension spirituelle et abstraite, perdant l'aspect concret et vital.

Le geste d'imploration est marqué par יָד (yad), traduit par « main ». En hébreu, le mot désigne à la fois l'organe physique et le symbole d'action, de prière ou de supplication. La traduction française conserve le sens, mais la force expressive du geste est amplifiée par le contexte poétique.

L'urgence de la prière est rendue par מְהֵרָה (mehera), traduit par « hâte-toi ». Le mot hébreu est bref et expressif, rendant la supplication immédiate et pressante ; la traduction française traduit l'idée, mais avec un rythme moins abrupt.

Enfin, la mort et le séjour des morts sont évoqués par שְׁאוֹל (Sheol), traduit par « tombe » ou « séjour des morts ». En hébreu, Sheol représente un monde des morts, un espace cosmique et spirituel. Le français privilégie la dimension physique et terrestre, perdant une partie de la portée cosmique et spirituelle.

## VII. Introduction à la Septante

Maintenant, nous allons passer à la Septante afin d'examiner comment le Psaume 142 a été rendu en grec ancien. Cette analyse permettra de comparer la traduction grecque avec l'hébreu original et de mettre en lumière les nuances sémantiques, stylistiques et poétiques introduites par les traducteurs de la LXX.

Dans la Septante, le Psaume 142, appelé Ψαλμός 141, conserve l'essentiel du sens hébraïque tout en adaptant certains termes et constructions à la langue et à la culture grecques. Par exemple, le nom sacré de Dieu אֶל־יְהוָה (el-YHWH) est traduit par Κύριος (Kýrios), ce qui rend l'autorité divine mais perd la dimension ineffable du Tétragramme. De même, des termes polysémiques comme נֶפֶשׁ (nefesh) et רוּחַ (ruach) deviennent en grec ψυχή (psychē) et πνεῦμα (pneuma), des mots plus abstraits qui accentuent l'aspect spirituel et moral de la prière.

La Septante ajuste également la syntaxe et le lexique pour renforcer la fluidité et le rythme du texte, ce qui amplifie la musicalité des invocations et la force dramatique de la supplication. Ainsi, le passage de l'hébreu au grec ne traduit pas seulement les mots : il transmet aussi une lecture légèrement différente de l'expérience spirituelle du psalmiste, en la rendant plus accessible à une audience hellénistique.

Cette transition vers la Septante ouvre la voie à une lecture comparative Hébreu – Grec – Français, qui permet de comprendre comment la traduction influence la perception de la prière, la représentation de la détresse humaine et la relation avec la justice et la miséricorde divines

***Verset 1 – Mot à mot***

***Texte grec :***

Πρὸς τὸν Κύριον· ἄκουσόν μου, ἐν τῇ πίστει σου ἄκουσόν με, κατὰ τὴν δικαιοσύνην σου.

Πρὸς (pros) → vers / à
Indique la direction de l'action, ici la prière dirigée vers Dieu.
τὸν Κύριον (ton Kyrion) → le Seigneur
Traduction de l'idée de souveraineté divine ; remplace le Tétragramme hébreu.
ἄκουσόν (akouson) → écoute
Impératif, traduit l'urgence et la supplication active.
μου (mou) → moi / mon
Précise que l'action de Dieu doit s'appliquer directement au psalmiste.
ἐν (en) → dans / selon
Introduit la condition ou le cadre dans lequel la demande doit être entendue.
τῇ πίστει (tē pistei) → la foi / la confiance
Traduit la relation de l'homme avec Dieu, accentuant la confiance ou la fidélité.
σου (sou) → ton / ta
Renvoie à Dieu, personnalisant l'action et la justice divine.
ἄκουσόν (akouson) → écoute
Répétition pour renforcer l'insistance, typique des psaumes.
με (me) → moi
Renforce le lien personnel entre Dieu et l'orant.
κατὰ (kata) → selon / conformément à
Introduit la manière dont Dieu doit agir.
τὴν δικαιοσύνην (tēn dikaiosynēn) → la justice
Met l'accent sur l'équité et la droiture de l'intervention divine.
σου (sou) → ta / ton
Encore une fois, personnalise l'action divine selon sa justice.

*Commentaire général :*

Chaque mot grec est choisi pour combiner supplication, urgence et confiance. Les impératifs répétés « ἄκουσόν » et le recours à la « δικαιοσύνη » accentuent la dimension morale

et éthique de la prière. La syntaxe grecque rend la phrase fluide, poétique et musicale, tout en restant fidèle au texte hébreu..

***Texte grec :***

Μὴ εἰσέλθῃς εἰς κρίσιν μετὰ τοῦ δούλου σου· οὐδεὶς δίκαιος ἐν ζῶσιν ἐνώπιον σου.

Μὴ (Mē) → ne… pas
Particule négative qui interdit l'action, ici celle de Dieu entrant en jugement.
εἰσέλθῃς (eiselthēs) → entre / pénètre
Impératif aoriste, traduit l'idée d'action immédiate.
εἰς (eis) → dans / vers
Introduit le complément de lieu ou de domaine d'action (« dans le jugement »).
κρίσιν (krisin) → jugement
Rend le concept hébreu de « shaphat » (jugement), domaine où la justice divine s'exerce.
μετὰ (meta) → avec
Introduit la relation entre Dieu et le serviteur dans l'action.
τοῦ δούλου (tou doulou) → le serviteur
Traduit l'idée hébraïque d'« eved » (serviteur), mettant en avant la dépendance et l'humilité.
σου (sou) → ton / ta
Possessif qui précise que le serviteur appartient à Dieu.
οὐδεὶς (oudeis) → nul / personne
Insiste sur l'universalité de l'incapacité humaine à être juste.
δίκαιος (dikaios) → juste / droit
Traduit le mot hébreu « tsaddiq », accentuant la droiture éthique et morale.
ἐν (en) → parmi / en
Introduit le cadre temporel ou existentiel (« parmi les vivants »).
ζῶσιν (zōsin) → les vivants
Rend le mot hébreu « chayim » ; souligne la condition humaine active, en vie.
ἐνώπιον (enōpion) → devant
Préposition indiquant la présence ou l'audience devant Dieu.
σου (sou) → ton / ta
Possessif final, renforce le lien personnel avec Dieu.

## VIII. Commentaire général :

Le verset exprime la reconnaissance de la faiblesse humaine et la dépendance totale à la justice divine. La structure grecque conserve le sens moral du texte hébreu tout en ajoutant un rythme fluide et poétique grâce aux prépositions et à l'ordre des mots. L'impératif négatif « Μὴ εἰσέλθῃς » renforce le sentiment de vulnérabilité du serviteur.

***Texte grec :***

Ὁ ἐχθρὸς ἐδίωξέν μου τὴν ψυχήν, καὶ ὁ βίος μου κατεπάτησεν· ἐποίησέ με κατοικεῖν ἐν σκότει ὡς οἱ νεκροί.

Ὁ ἐχθρὸς (ho echthros) → l'ennemi
Désigne l'adversaire humain ou spirituel ; traduction directe de « tsar »
ἐδίωξέν (ediōxen) → a poursuivi / a chassé
Verbe au passé, traduit l'action agressive et persistante.
μου (mou) → mon / moi
Complément personnel, accentuant l'impact sur le psalmiste.
τὴν ψυχήν (tēn psychēn) → l'âme
Traduit « nefesh » ; la notion grecque est plus abstraite et spirituelle.
καὶ (kai) → et
Connecteur logique liant les phrases et intensifiant la succession des malheurs.
ὁ βίος μου (ho bios mou) → ma vie

Traduit « chay » ; la vie est vue ici dans sa dimension existentielle et sociale.
κατεπάτησεν (katepatēsen) → a foulé / a piétiné
Exprime la violence et l'oppression subie.
ἐποίησέ με (epoiēse me) → il m'a fait / il m'a placé
Introduit la conséquence de la persécution sur l'état du psalmiste.
κατοικεῖν (katoikein) → habiter / demeurer
Rend l'idée de « séjourner » dans un lieu, ici les ténèbres.
ἐν (en) → dans
Préposition indiquant le lieu ou l'état.
σκότει (skotei) → ténèbres
Traduction de « choshekh », symbolisant l'isolement et la mort.
ὡς (hōs) → comme
Introduit la comparaison, renforçant l'hyperbole.
οἱ νεκροί (hoi nekroi) → les morts
Traduit « metîm » ; exprime la situation extrême de désolation et de solitude.
Ἐθλίβη (ethlibē) → fut accablé / oppressé
Verbe exprimant la pression intense sur l'esprit.
ἐν (en) → en / dans
Indique l'état ou la localisation interne.
ἐμοὶ (emoi) → moi / en moi
Pronom personnel, souligne la dimension intime de la souffrance.
τὸ πνεῦμά μου (to pneuma mou) → mon esprit / souffle vital
Traduit « ruach », avec une nuance morale et spirituelle.
καὶ (kai) → et
Connecteur logique, introduit un deuxième élément de détresse.
ἡ καρδία μου (hē kardia mou) → mon cœur
Centre des émotions et des sentiments, figé ici par l'affliction.
ἐπέστη (epestē) → s'est figé / s'est arrêté
Décrit l'immobilité ou la paralysie intérieure.
ἐντός μου (entos mou) → en moi / à l'intérieur de moi

***Localise la sensation dans le psychisme du psalmiste.***
***Texte grec :***
Ἐκτείνα τὰς χεῖράς μου πρὸς σέ, ἡ ψυχή μου ὡς γῆ διψῶσα.
Ἐκτείνα (ekteina) → j'ai tendu / j'ai étendu
Verbe indiquant l'action physique symbolique vers Dieu.
τὰς χεῖράς μου (tas cheiras mou) → mes mains
Image corporelle de supplication et de dépendance.
πρὸς (pros) → vers / à
Préposition indiquant la direction de l'action.
σέ (se) → toi / vers toi
Complément direct, adresse à Dieu.
ἡ ψυχή μου (hē psychē mou) → mon âme
Traduit « nefesh », représentant la partie intérieure et vitale de l'homme.
ὡς (hōs) → comme
Introduit une comparaison forte.
γῆ (gē) → terre / sol
Métaphore concrète de la matière physique.
διψῶσα (dipsōsa) → assoiffée / avide d'eau
Décrit la soif spirituelle et le besoin de Dieu, image directe et sensible.

***Texte grec :***
ἐμνήσθην τῶν ἡμερῶν τῶν παλαιῶν· ἐλογίσατο πᾶν τὸ ἔργον σου, ἐν τῇ χειρὶ σου ἐσκέφθην.
ἐμνήσθην (emnēsthēn) → je me suis souvenu
Verbe réfléchi, rappelle la mémoire des temps passés.
τῶν ἡμερῶν (tōn hēmerōn) → des jours
Cadre temporel précis : le passé, les moments anciens.
τῶν παλαιῶν (tōn palaion) → anciens / d'autrefois
Renforce l'idée de nostalgie et de réflexion sur la durée.
ἐλογίσατο (elogisato) → j'ai médité / j'ai réfléchi
Indique la pensée consciente et l'examen intérieur.
πᾶν (pan) → tout / chaque
Insiste sur l'exhaustivité de la réflexion.
τὸ ἔργον σου (to ergon sou) → ton œuvre / tes actions
Traduit l'hébreu « ma'asekha », évoquant les œuvres de Dieu dans le monde.
ἐν τῇ χειρὶ σου (en tē cheiri sou) → dans ta main
Image de protection, de guidance et de contrôle divin.
ἐσκέφθην (eskepthēn) → j'ai considéré / j'ai pensé
Connote l'introspection spirituelle et l'attention à l'action divine.
ἄκουσόν με ταχὺ, Κύριε, ὅτι ἐλυπήθη τὸ πνεῦμά μου· μὴ ἀποστρέψῃς τὸ πρόσωπόν σου ἀπ' ἐμοῦ, ἵνα μὴ ὁμοιωθῶ τοῖς καταβαίνοντας εἰς τὸν τάφον.
ἄκουσόν με (akouson me) → écoute-moi
Impératif pressant, traduit l'urgence.
ταχὺ (tachy) → vite / promptement
Renforce le sentiment d'urgence.
Κύριε (Kyrie) → Seigneur
Appel direct à Dieu.
ὅτι (hoti) → car / parce que
Introduit la raison de la supplication.
ἐλυπήθη (elypēthē) → a été affligé / accablé
Traduit le sentiment de faiblesse intérieure.
τὸ πνεῦμά μου (to pneuma mou) → mon esprit
Dimension morale et spirituelle de la détresse.
μὴ ἀποστρέψῃς (mē apostrepsēs) → ne détourne pas
Impératif négatif, souligne le besoin d'attention divine.
τὸ πρόσωπόν σου (to prosōpon sou) → ton visage
Métaphore de la présence et de la faveur divine.
ἀπ' ἐμοῦ (ap' emou) → de moi / loin de moi
Localisation de l'absence redoutée.
ἵνα μὴ (hina mē) → afin que… ne… pas
Introduit la conséquence négative que l'orant veut éviter.
ὁμοιωθῶ (homiōthō) → je ne sois assimilé / comparé
Traduit le sentiment d'exclusion et de perte de dignité.
τοῖς καταβαίνοντας εἰς τὸν τάφον (tois katabainontas eis ton taphon) → à ceux qui descendent au tombeau
Image de mort, d'isolement et de désespoir extrême.
ἀκούσω πρωὶ τὴν ἐλεημοσύνην σου, ὅτι ἐπὶ σὲ ἤλπισα· ὁδήγησόν με τὴν ὁδόν, ἐν ᾗ πορεύσομαι, ἐπ' σὲ ἠνεγκα τὴν ψυχήν μου.
ἀκούσω (akousō) → j'entendrai / je recevrai
Futur, exprime confiance dans la réponse divine.
πρωὶ (prōi) → le matin

Moment propice pour l’espérance et la prière.
τὴν ἐλεημοσύνην σου (tēn eleēmosynēn sou) → ta miséricorde
Traduction de la bonté divine attendue.
ὅτι (hoti) → car / parce que
Introduit la raison de l’espérance.
ἐπὶ σὲ ἤλπισα (epi se ēlpisa) → j’ai mis mon espérance en toi
Expression de confiance totale.
ὁδήγησόν με (hodēgēson me) → montre-moi le chemin / guide-moi
Demande de direction et de guidance divine.
τὴν ὁδόν (tēn hodon) → le chemin
Métaphore biblique de la vie et de la droiture.
ἐν ᾗ πορεύσομαι (en hē poreusomai) → par laquelle je marcherai
Indique l’itinéraire spirituel et existentiel.
ἐπ’ σὲ ἠνεγκα τὴν ψυχήν μου (ep’ se ēnegka tēn psychēn mou) → j’ai élevé mon âme vers toi
Action de confiance et d’offrande spirituelle.
Ῥῦσαι με ἀπὸ τῶν ἐχθρῶν μου, ὅτι ἐπὶ σὲ ἔφυγον, Κύριε.
Ῥῦσαι με (Rhysai me) → délivre-moi / sauve-moi
Impératif exprimant l’urgence et la demande de protection.
ἀπὸ (apo) → de / contre
Indique la source du danger ou de l’ennemi.
τῶν ἐχθρῶν μου (tōn echthrōn mou) → mes ennemis
Nom personnel et possessif, souligne la persécution subie.
ὅτι (hoti) → car / parce que
Introduit la raison de la demande.
ἐπὶ σὲ ἔφυγον (epi se ephygon) → j’ai fui vers toi
Action de confiance et de recours à Dieu.
Κύριε (Kyrie) → Seigneur
Appel direct à Dieu, souligne la relation personnelle.

***Texte grec :***
Δίδαξόν με ποιεῖν τὸ θέλημά σου, ὅτι σὺ εἶ ὁ Θεός μου· τὸ πνεῦμά σου τὸ ἀγαθὸν ὁδηγήσει με εἰς τὴν γῆν τῆς δικαιοσύνης.
Δίδαξόν με (Didaxon me) → enseigne-moi / instruis-moi
Impératif, demande de guidance morale et spirituelle.
ποιεῖν (poiein) → faire / accomplir
Action pratique de suivre la volonté divine.
τὸ θέλημά σου (to thelēma sou) → ta volonté
Traduction directe de la demande hébraïque de suivre Dieu.
ὅτι (hoti) → car / parce que
Introduit la justification de la demande.
σὺ εἶ ὁ Θεός μου (sy ei ho Theos mou) → tu es mon Dieu
Affirmation personnelle de foi et de relation.
τὸ πνεῦμά σου τὸ ἀγαθὸν (to pneuma sou to agathon) → ton bon esprit
Représente le souffle de guidance morale et divine.
ὁδηγήσει με (hodēgēsei me) → me conduira / guidera
Assurance d’accompagnement et de direction.
εἰς τὴν γῆν τῆς δικαιοσύνης (eis tēn gēn tēs dikaiosynēs) → vers la terre de justice
Image symbolique de salut, de sécurité et de droiture.
Texte grec :

Ἐν τῷ ὀνόματί σου, Κύριε, δὸς μοι ζωὴν· κατὰ τὴν δικαιοσύνην σου ῥῦσαι τὴν ψυχήν μου ἀπὸ θλίψεως.
Ἐν τῷ ὀνόματί σου (En tō onomati sou) → pour ton nom / au nom de toi
Introduit la justification morale de la demande, honorant Dieu.
Κύριε (Kyrie) → Seigneur
Appel direct à Dieu, marque de confiance et de respect.
δὸς μοι ζωὴν (dos moi zōēn) → donne-moi la vie
Impératif, demande essentielle de survie spirituelle et corporelle.
κατὰ τὴν δικαιοσύνην σου (kata tēn dikaiosynēn sou) → selon ta justice
Reflète la confiance dans l'équité divine.
ῥῦσαι τὴν ψυχήν μου (rhysai tēn psychēn mou) → délivre mon âme
Requête pour le salut intérieur et spirituel.
ἀπὸ θλίψεως (apo thlipseōs) → de la détresse / de l'affliction
Indique la source du danger, traduit « tsar » ou « oppression ».

***Texte grec :***
Ποιήσον ἀγαθότητα· ἐξολόθρευσε τοὺς ἐχθρούς μου, καὶ ἀπόλεσον πάντας τοὺς τυραννοῦντας τὴν ψυχήν μου, ὅτι ἐγώ εἰμι ὁ δοῦλός σου.
Ποιήσον ἀγαθότητα (Poiēson agathotēta) → fais du bien / manifeste la bonté
Impératif, demande d'intervention divine favorable.
ἐξολόθρευσε (exolothreyse) → détruis / anéantis
Action forte contre les ennemis.
τοὺς ἐχθρούς μου (tous echthrous mou) → mes ennemis
Désigne les persécuteurs ou adversaires.
καὶ ἀπόλεσον (kai apoleson) → et fais périr
Répétition pour insister sur l'action contre les oppresseurs.
πάντας τοὺς τυραννοῦντας τὴν ψυχήν μου (pantas tous tyrannountas tēn psychēn mou) → tous ceux qui oppressent mon âme
Désigne la violence morale et spirituelle subie.
ὅτι (hoti) → car / parce que
Introduit la justification morale.
ἐγώ εἰμι ὁ δοῦλός σου (egō eimi ho doulos sou) → je suis ton serviteur
Affirmation d'humilité et de dépendance totale à Dieu.

## IX. Conclusion

Le Psaume 142 met en lumière la fragilité humaine, la détresse profonde face aux ennemis et la conscience de sa propre impuissance, tout en affirmant une confiance totale en la justice et la miséricorde divines. L'analyse littéraire montre comment les images puissantes — telles que l'âme comparée à une terre assoiffée ou l'expérience des ténèbres — traduisent le désespoir et l'intensité émotionnelle de l'orant. Les figures rhétoriques, métaphores et répétitions, rythment la prière et accentuent le dialogue intime avec Dieu.

L'étude mot à mot du texte grec de la Septante révèle que la traduction conserve l'essence spirituelle de l'hébreu tout en adaptant le texte aux nuances de la langue grecque et à la culture hellénistique. Les termes abstraits comme ψυχή ou πνεῦμα traduisent des concepts polysémiques de l'hébreu (nefesh, ruach), renforçant la dimension morale et philosophique de la prière. La structure grecque amplifie la musicalité et le rythme, soulignant la force expressive et poétique de l'ensemble.

Ainsi, le psaume apparaît comme un exemple saisissant de la poésie biblique, où la détresse humaine et la confiance en Dieu se rejoignent dans une prière universelle. À travers l'hébreu

et le grec, le texte montre comment la langue façonne la perception spirituelle et morale de l'orant, offrant à chaque lecture une profondeur toujours renouvelée.

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# SAMUEL BECKETT AND THE EXPLORATION OF THE RADIO MEDIUM: WRITING WITH SOUND AND SILENCE

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***Abstract****: Samuel Beckett's radio work transforms traditional theater by emphasizing sound, silence, and voice over visual elements. In pieces like All That Fall, he experiments with fragmented time, layered dialogues, and precise auditory details, making the listener an active co-creator of the dramatic space. His minimalist approach and innovative use of the medium influenced contemporary storytelling and experimental audio art. Samuel Beckett's radio work represents a radical transformation of traditional theater, shifting the focus from visual representation to sound, silence, and the expressive potential of the human voice. In works such as All That Fall, he experiments with fragmented time, overlapping dialogues, and meticulously notated auditory details—steps that turn listening into an active, imaginative process. The absence of visual cues compels the audience to construct the dramatic space in their minds, making them co-creators of the narrative. Beckett's minimalist approach amplifies the power of pauses, silences, and subtle sonic textures, demonstrating that absence can be as expressive as speech. His innovative exploitation of the radio medium has had a lasting influence on contemporary storytelling, experimental theater, and audio art, inspiring writers, composers, and directors to explore the narrative possibilities of sound and silence.*

***Keywords****: sound, silence, voice, minimalism, experimentation*

## INTRODUCTION

Samuel Beckett (1906–1989), figure incontournable de la littérature et du théâtre du XX^e^ siècle, est souvent associé au théâtre de l'absurde et à une écriture minimaliste, où chaque mot, chaque silence, participe à une exploration de la condition humaine, du temps et du langage. Si ses romans et ses pièces de théâtre ont largement fait l'objet d'études, son travail pour la radio représente une dimension originale et moins explorée de son œuvre. Dans ce cadre, Beckett ne se contente pas de transposer des textes théâtraux au format radiophonique ; il utilise pleinement les spécificités du médium sonore pour inventer une dramaturgie nouvelle, où la voix, le rythme, le souffle et le silence deviennent des instruments expressifs. La radio lui permet ainsi d'expérimenter une écriture du sonore qui joue simultanément de la présence et de l'absence, du verbe et du vide, révélant une approche du langage à la fois extrême et poétique.

### 1. Contexte historique et médiatique

Dans l'après-guerre, le médium radiophonique connaît un essor considérable en Europe. La radio, d'abord instrument de communication de masse, se transforme progressivement en un espace de création artistique et expérimentale. Sensible aux innovations médiatiques, Beckett perçoit dans la radio une occasion unique de repenser le langage et l'espace scénique. Il collabore avec la BBC à partir des années 1950, une période où la radio britannique cherche à diversifier sa programmation culturelle par des œuvres audacieuses et expérimentales[1].

[1] Cf. Knowlson, J. *Damned to Fame: The Life of Samuel Beckett*, New York, Bloomsbury, 1996, p. 403. *Dans l'après-guerre, le médium radiophonique connaît un essor considérable en Europe. D'abord instrument de communication de masse, la radio se transforme progressivement en un véritable espace de création artistique et expérimentale. Beckett, attentif aux innovations médiatiques, perçoit dans ce médium une occasion unique de repenser le langage et l'espace scénique. À partir des années*

Le médium radiophonique offre à Beckett une liberté que le théâtre traditionnel ne peut fournir. L'absence de contraintes visuelles permet de concevoir des œuvres où le son devient le vecteur central de sens et d'émotion. Sans décor ni corps visibles, la temporalité et l'espace de l'action sont entièrement confiés à l'oreille de l'auditeur[2]. Cette liberté encourage l'émergence d'une écriture radiophonique singulière, où les voix, les silences et les sons incarnent à la fois l'action et l'émotion, et où le spectateur est invité à imaginer un monde à partir de la seule dimension sonore.

## 2. All That Fall : chef-d'œuvre radiophonique

La pièce All That Fall (1957) constitue l'exemple le plus abouti de l'écriture radiophonique de Beckett. Composée spécifiquement pour la radio, elle raconte le trajet d'une femme âgée, Maddy Rooney, vers la gare, tout en entrecroisant de nombreuses conversations secondaires dans le village.

Beckett y exploite pleinement les potentialités du médium à travers plusieurs dimensions : L'architecture sonore : chaque bruit — pas, pluie, animaux, cloches — participe à la dramaturgie. Beckett écrit avec une précision quasi musicale, indiquant minutieusement les sons et leurs rythmes[3]

La temporalité fragmentée : le récit n'est pas linéaire ; il se construit par strates sonores et dialogues superposés, ce qui crée une expérience temporelle fluide et instable[4]

L'importance de la voix : la voix humaine devient instrument, modulant intonation, rythme et silence. Beckett distingue des voix neutres et des voix chargées d'émotion, jouant sur leur interaction avec l'espace sonore[5]

Ainsi, All That Fall illustre comment Beckett exploite le médium radiophonique pour produire une dramaturgie de l'oreille, où le sens émerge autant des silences et des bruits que des mots eux-mêmes.

## 3. Silence et minimalisme

Le travail radiophonique de Beckett s'inscrit dans une esthétique de l'économie et du minimalisme. La radio lui permet de sublimer le silence et la pause, éléments centraux de sa dramaturgie théâtrale. Les taches sonores et les vides acoustiques ne sont pas de simples absences, mais des composantes actives du récit[6]

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*1950, il collabore avec la BBC, à une période où la radio britannique cherche à diversifier sa programmation culturelle en accueillant des œuvres audacieuses et expérimentales, capables de repousser les frontières traditionnelles de la dramaturgie.*

[2] Esslin, M. *The Theatre of the Absurd*, Londres, Penguin, 1961, p. 147.

*Le médium radiophonique offre à Beckett une liberté que le théâtre traditionnel ne peut offrir. L'absence de contraintes visuelles lui permet de concevoir des œuvres où le son devient le vecteur central du sens et de l'émotion. Sans décor ni corps visibles, la temporalité et l'espace de l'action sont entièrement confiés à l'oreille de l'auditeur, qui devient un partenaire actif dans la construction de l'univers dramatique. Cette liberté favorise une écriture où la voix, les bruits et les silences prennent une dimension narrative et expressive inédite, ouvrant la voie à une dramaturgie strictement radiophonique.*

[3] Beckett, S. *All That Fall*, London, Faber & Faber, 1957, indications scéniques, pp. 5–20.

*L'architecture sonore : chaque bruit — pas, pluie, animaux, cloches — contribue pleinement à la dramaturgie. Beckett écrit avec une précision quasi musicale, indiquant minutieusement la nature des sons ainsi que leur rythme, leur intensité et leur interaction avec les voix, faisant du paysage sonore un véritable vecteur narratif.*

[4] *Ibid.*, p. 12.

*La temporalité fragmentée : le récit échappe à la linéarité classique et se construit par strates sonores et dialogues superposés. Cette organisation crée une expérience temporelle fluide et instable, où l'auditeur doit recomposer le fil de l'histoire à travers les indices sonores et les interactions vocales, renforçant ainsi l'implication imaginative et l'intensité dramatique.*

[5] Knowlson, *op. cit*., p. 408.

*L'importance de la voix : la voix humaine se transforme en véritable instrument, modulant intonation, rythme et silence pour créer des nuances expressives. Beckett distingue les voix neutres des voix chargées d'émotion, jouant sur leur interaction avec l'espace sonore et sur leur capacité à structurer le récit, à suggérer l'action et à intensifier l'impact dramatique.*

[6] Esslin, *op. cit*., p. 150.

Cette attention au silence préfigure et renforce des traits observables dans ses pièces de théâtre ultérieures, comme Krapp's Last Tape ou Waiting for Godot, où la pause et la respiration narrative structurent le drame[7]

Beckett démontre ainsi que le médium influe sur la forme : le théâtre et la radio partagent des principes, mais chaque médium révèle des potentialités propres à la perception sensorielle qu'il sollicite.

### 4. Influence et héritage

L'écriture radiophonique de Beckett a marqué durablement la création contemporaine. Ses œuvres pour la radio ont inspiré des dramaturges et compositeurs à expérimenter le sonore comme vecteur narratif et psychologique. Les concepts beckettiens de fragmentation temporelle, d'économie du langage et de dramaturgie du silence continuent de nourrir la réflexion sur la radio et, plus largement, sur les formes expérimentales de la narration sonore[8]

Du théâtre à la radio : la transposition et la transformation de l'écriture beckettienne

L'un des aspects les plus fascinants de l'œuvre de Samuel Beckett réside dans sa capacité à transposer sa réflexion dramatique du théâtre vers le médium radiophonique tout en conservant sa singularité esthétique. Ce passage n'est pas une simple adaptation ; il représente une véritable réécriture des principes dramaturgiques, une exploration des limites et des potentialités du langage et de la perception humaine. Alors que le théâtre repose sur la visibilité des corps, l'espace scénique, la gestuelle et la scénographie, la radio, par son absence d'image, oblige à réinventer les moyens d'expression. Beckett y voit l'opportunité d'un questionnement radical sur le son, le silence, le rythme et la temporalité, éléments centraux de sa dramaturgie.

Dans ses premières pièces, telles que Waiting for Godot (1953) ou Endgame (1957), Beckett expérimente déjà une écriture minimale, où les dialogues et les silences structurent l'action. Cependant, le théâtre impose des contraintes physiques : les personnages doivent occuper l'espace, les mouvements doivent être perceptibles, et la scénographie contribue au sens. La radio, en revanche, libère l'auteur de ces contraintes. Le passage à ce médium exige de Beckett une réévaluation complète de son approche : la voix devient le principal vecteur dramatique, le son et le silence prennent des dimensions nouvelles, et l'auditeur devient un co-créateur de l'espace mental dans lequel se déroule l'action[9]

Cette transformation se manifeste de manière exemplaire dans All That Fall (1957). Beckett écrit cette pièce spécifiquement pour la radio, en exploitant la possibilité unique d'ordonner et de composer les sons. Chaque bruit de pas, de pluie, de vent ou d'animaux est minutieusement indiqué dans le script, non comme simple décor sonore, mais comme élément constitutif de la

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[7] *Le travail radiophonique de Beckett s'inscrit dans une esthétique de l'économie et du minimalisme. La radio lui offre un terrain privilégié pour sublimer le silence et la pause, éléments centraux de sa dramaturgie théâtrale. Les taches sonores et les vides acoustiques ne se contentent pas d'être de simples absences : ils deviennent des composantes actives du récit, contribuant à la tension dramatique, à la construction de l'espace et à l'expression des émotions. Dans cette approche, le silence acquiert une valeur équivalente à celle des mots, transformant l'écoute en une expérience sensorielle et imaginative à part entière.*

Beckett, S. *Krapp's Last Tape*, London, Faber & Faber, 1958.

[8] Pilling, J. *Theatre and Radio: Sound, Space, Silence,* Cambridge, Cambridge University Press, 2000, p. 67.

*L'écriture radiophonique de Beckett a laissé une empreinte durable sur la création contemporaine. Ses œuvres pour la radio ont inspiré dramaturges et compositeurs à explorer le sonore comme vecteur narratif et psychologique. Les concepts beckettiens — fragmentation temporelle, économie du langage et dramaturgie du silence — continuent de nourrir la réflexion sur la radio et, plus largement, sur les formes expérimentales de la narration sonore, en soulignant le potentiel expressif unique du médium pour transformer l'écoute en expérience active et imaginative.*

[9] Esslin, M., *The Theatre of the Absurd*, Londres, Penguin, 1961, p. 147.

*Dans ses premières pièces, telles que Waiting for Godot (1953) ou Endgame (1957), Beckett expérimente déjà une écriture minimaliste, où dialogues et silences structurent l'action. Cependant, le théâtre impose des contraintes physiques : les personnages doivent occuper l'espace, leurs mouvements doivent être perceptibles, et la scénographie contribue au sens dramatique. La radio, en revanche, libère l'auteur de ces contraintes. Le passage à ce médium oblige Beckett à repenser complètement son approche : la voix devient le vecteur principal de la dramaturgie, le son et le silence acquièrent de nouvelles dimensions expressives, et l'auditeur se transforme en co-créateur de l'espace mental dans lequel se déroule l'action.*

dramaturgie et de la perception du personnage. Là où le théâtre dépend de la présence physique et visuelle des acteurs, la radio repose sur la capacité de l'auteur à créer un monde par l'ouïe. Le spectateur, privé de repères visuels, doit reconstruire mentalement l'espace et la temporalité à partir des sons seuls. [10]

Le passage du théâtre à la radio implique également une réécriture du temps dramatique. Dans le théâtre, le temps est linéaire et circonscrit par la durée de la représentation ; les scènes s'enchaînent de manière visible et tangible. En radio, Beckett peut fragmenter le temps, superposer des voix, juxtaposer des événements et jouer avec la simultanéité et la résonance sonore. Cette manipulation du temps transforme la perception de l'auditeur et intensifie la dimension existentielle de l'œuvre : le temps devient non seulement une mesure dramatique, mais aussi un espace subjectif et psychologique[11]

Un autre aspect fondamental de ce passage concerne la voix. Dans le théâtre, la voix est liée au corps, au mouvement et à la présence scénique. Dans la radio, elle acquiert une autonomie et une plasticité inédites. Beckett expérimente les nuances de ton, de rythme, d'accentuation, les silences et les respirations comme autant de moyens de créer tension, émotion et signification. La voix devient instrumentale et poétique, capable de transmettre des intentions, des émotions et des situations sans aucun appui visuel[12]

Cette transition montre également l'importance que Beckett accorde au silence et à l'économie du langage. Alors que le théâtre peut compenser certaines lacunes par la gestuelle ou les décors, la radio exige une précision absolue dans le choix des mots et dans la structuration des pauses. Chaque silence, chaque absence sonore devient porteur de sens, participant à la dramaturgie de manière active. Beckett transfère ainsi dans la radio sa recherche minimaliste déjà présente dans ses pièces, mais amplifiée par la contrainte du médium[13]
Enfin, ce passage du théâtre à la radio illustre la dimension expérimentale et novatrice de Beckett. Il ne se contente pas d'adapter ses œuvres existantes, mais exploite la radio comme un laboratoire artistique où il teste de nouvelles formes de dramaturgie, explore les limites du langage et interroge la perception humaine. La radio lui permet de créer des œuvres où le

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[10] Beckett, S., *All That Fall*, London, Faber & Faber, 1957, indications scéniques, pp. 5–20.
*Cette transformation se manifeste de manière exemplaire dans All That Fall (1957). Beckett compose cette pièce spécifiquement pour la radio, exploitant pleinement la possibilité unique d'ordonner et de composer les sons. Chaque bruit — pas, pluie, vent, animaux — est minutieusement indiqué dans le script, non comme simple décor sonore, mais comme élément constitutif de la dramaturgie et de la perception des personnages. Là où le théâtre dépend de la présence physique et visuelle des acteurs, la radio repose sur la capacité de l'auteur à créer un univers entier par l'ouïe. Privé de repères visuels, l'auditeur doit reconstruire mentalement l'espace et la temporalité à partir des sons seuls, devenant ainsi un co-créateur actif de l'expérience dramatique.*

[11] Knowlson, J., *Damned to Fame: The Life of Samuel Beckett*, New York, Bloomsbury, 1996, p. 408.
*Le passage du théâtre à la radio entraîne également une réécriture du temps dramatique. Dans le théâtre, le temps est linéaire et circonscrit par la durée de la représentation : les scènes s'enchaînent de manière visible et tangible. En radio, Beckett peut fragmenter le temps, superposer des voix, juxtaposer des événements et jouer avec la simultanéité et la résonance sonore. Cette manipulation transforme la perception de l'auditeur et accentue la dimension existentielle de l'œuvre : le temps devient non seulement une mesure dramatique, mais aussi un espace subjectif et psychologique, où chaque silence et chaque son participe à la construction de l'expérience intérieure de l'auditeur.*

[12] *Ibid*., pp. 408–410.
*Un autre aspect fondamental de ce passage concerne la voix. Dans le théâtre, la voix est indissociable du corps, du mouvement et de la présence scénique. En radio, elle acquiert une autonomie et une plasticité inédites. Beckett expérimente les nuances de ton, de rythme, d'accentuation, ainsi que les silences et les respirations, qui deviennent autant de moyens de générer tension, émotion et signification. La voix se transforme alors en instrument poétique, capable de transmettre intentions, sentiments et situations sans aucun appui visuel, et de structurer l'espace et le temps dramatique dans l'imaginaire de l'auditeur.*

[13] Pilling, J., *Theatre and Radio: Sound, Space, Silence*, Cambridge, Cambridge University Press, 2000, p. 67
*Cette transition souligne également l'importance que Beckett accorde au silence et à l'économie du langage. Alors que le théâtre peut compenser certaines lacunes par la gestuelle ou les décors, la radio exige une précision absolue dans le choix des mots et dans la structuration des pauses. Chaque silence, chaque absence sonore devient porteur de sens, contribuant activement à la dramaturgie. Beckett transpose ainsi dans la radio sa recherche minimaliste déjà présente dans ses pièces, mais intensifiée par les contraintes spécifiques du médium, où le silence et la précision verbale deviennent des instruments essentiels de l'expression dramatique.*

spectateur devient auditeur et co-créateur, invité à combler mentalement les espaces, à interpréter les sons et à participer activement à la construction de la fiction. Ce passage, loin de diluer la force dramatique de Beckett, en accentue la portée et ouvre de nouvelles perspectives esthétiques pour la création contemporaine[14]

**Conclusion partielle**

En définitive, l'intérêt de Samuel Beckett pour le médium radiophonique illustre de manière exemplaire sa quête constante d'un langage pur et d'une forme dramatique qui dépasse les limites traditionnelles du théâtre et de la littérature. La radio lui offre un espace unique où le son et le silence peuvent être manipulés avec une liberté inédite, permettant de créer des atmosphères intenses et profondément introspectives. Dans ce contexte, la voix humaine, les bruitages et les pauses ne sont pas de simples éléments accessoires, mais deviennent des instruments dramatiques à part entière, capables de révéler l'intériorité des personnages et de plonger l'auditeur dans une expérience sensorielle et psychologique singulière.

Beckett ne se contente pas d'adapter ses pièces au médium radiophonique : il repense entièrement les principes de la dramaturgie. L'absence d'éléments visuels oblige à une concentration sur la temporalité et la musicalité du langage, ainsi que sur les subtilités du rythme et de la modulation vocale. Chaque silence, chaque respiration, chaque bruit devient porteur de sens et participe à la construction d'une expérience existentielle où l'auditeur est invité à combler, à imaginer et à ressentir les espaces et les moments que la scène ne peut plus offrir. Cette approche démontre l'extrême rigueur de Beckett et son souci de l'économie du langage, où le moindre mot, le moindre souffle, le moindre son acquièrent une intensité dramatique particulière.

La radio permet également à Beckett de jouer avec le temps et l'espace d'une manière impossible sur scène. La fragmentation des dialogues, la superposition des voix et l'alternance entre bruit et silence donnent naissance à une temporalité souple, instable, parfois déconcertante, mais toujours profondément significative. Cette manipulation du temps et de l'espace, combinée à l'accent mis sur le sonore, crée un univers à la fois concret et abstrait, tangible par l'oreille mais ouvert à l'interprétation personnelle et à l'imagination de l'auditeur. La radio devient ainsi un lieu d'expérimentation où Beckett explore non seulement la dramaturgie, mais aussi la perception humaine, la mémoire et la conscience.

L'importance de cette démarche réside également dans le fait que la radio constitue pour Beckett un laboratoire artistique où il peut tester et affiner ses recherches sur le langage, le silence et la structure narrative. Les pièces radiophoniques de Beckett montrent comment l'art peut se renouveler lorsqu'il est confronté à de nouvelles contraintes et à de nouveaux outils, et elles démontrent que l'innovation réside autant dans la forme que dans le contenu. Elles témoignent d'une vision profondément moderne et radicale de la création, dans laquelle le spectateur ou l'auditeur devient un participant actif, impliqué dans la co-construction de l'œuvre à travers l'écoute et l'imagination.

En somme, l'exploration radiophonique de Beckett révèle l'originalité et la modernité de sa pensée artistique. Elle montre qu'au-delà de ses pièces de théâtre et de ses romans, l'auteur cherchait toujours à repousser les limites de l'expression humaine, à interroger le langage, la perception et la temporalité, et à créer des expériences esthétiques inédites. La radio,

[14] *Ibid.*, pp. 70–72.
*Enfin, ce passage du théâtre à la radio illustre la dimension expérimentale et novatrice de Beckett. Il ne se contente pas d'adapter ses œuvres existantes, mais utilise la radio comme un véritable laboratoire artistique, testant de nouvelles formes de dramaturgie, explorant les limites du langage et questionnant la perception humaine. Le médium lui permet de créer des œuvres où le spectateur devient auditeur et co-créateur, invité à combler mentalement les espaces, interpréter les sons et participer activement à la construction de la fiction. Loin de diminuer la force dramatique de Beckett, ce passage en accentue la portée et ouvre de nouvelles perspectives esthétiques, influençant durablement la création contemporaine dans le domaine radiophonique et au-delà.*

par sa nature immatérielle et sonore, a offert à Beckett un espace privilégié pour expérimenter ces idées, démontrant que l'art peut trouver une puissance dramatique intense même en l'absence d'image, de décor ou de mouvement visible. L'œuvre radio beckettienne incarne ainsi une forme d'art invisible mais profondément vivante, où le son, le silence et le langage deviennent les véritables protagonistes, et où l'imaginaire de l'auditeur est sollicité avec une acuité et une richesse inédites. Elle témoigne de la capacité de Beckett à transcender les médiums, à réinventer les formes dramatiques et à proposer une expérience esthétique qui reste unique, originale et inspirante, ouvrant des perspectives nouvelles pour la création contemporaine et la réflexion sur la nature même de l'art et de la perception humaine.

L'évolution de Samuel Beckett, du théâtre à la radio, illustre sa quête constante de renouvellement artistique et d'exploration des potentialités du langage et du son. Là où le théâtre impose des contraintes visuelles et spatiales, la radio lui offre un espace libre, immatériel, où le langage, le silence et la voix deviennent les véritables instruments de la création. Ce passage n'est pas une simple adaptation de ses œuvres existantes, mais une véritable réinvention de la dramaturgie, où chaque son, chaque respiration et chaque pause acquièrent un poids dramatique et émotionnel inédit. L'écriture radio beckettienne transforme l'expérience du spectateur en une expérience auditive et mentale, sollicitant son imagination pour reconstruire les espaces, les gestes et les temporalités qui n'existent plus dans le visible.
Cette transition révèle également l'intérêt profond de Beckett pour le temps et l'espace. Dans ses pièces théâtrales, le temps est mesuré, circonscrit par la durée de la représentation et par l'action scénique. Dans la radio, il devient modulable, fragmenté, superposé ; la simultanéité des événements et la juxtaposition des voix permettent de créer une perception du temps plus complexe, plus intime, presque intérieure. L'auditeur n'est plus seulement témoin de l'action, il en devient co-créateur, participant activement à la reconstruction de l'univers sonore et à la compréhension de l'intrigue. Cette dimension introspective et participative confère à l'œuvre une densité psychologique que le théâtre, malgré sa puissance visuelle, ne peut atteindre de manière identique.

La voix, dans ce passage, acquiert une autonomie et une richesse nouvelles. Elle n'est plus seulement le véhicule de mots ou de dialogues, mais un instrument capable de transmettre les nuances de l'émotion, la tension dramatique et la musicalité du langage. Beckett joue avec les modulations, les silences, les respirations et les accents pour créer des effets que le théâtre traditionnel ne peut produire. Chaque souffle devient signifiant, chaque pause est porteuse de sens, et chaque bruit, qu'il s'agisse d'un pas, d'une cloche ou d'un vent lointain, participe à l'architecture dramatique. La radio transforme ainsi la perception du spectateur, qui est invité à écouter avec une attention accrue, à ressentir l'espace et le temps de manière subjective et à se plonger dans une expérience existentielle profonde.

Ce passage du théâtre à la radio révèle également le minimalisme et la rigueur de Beckett. L'absence de décor, de lumière et de mouvement visible impose une économie du langage et une précision extrême dans le choix des mots, des sons et des silences. Chaque élément est travaillé, calibré, et participe à la création d'une dramaturgie unique où l'essentiel se trouve dans la subtilité, dans l'espace laissé à l'imaginaire de l'auditeur, et dans la capacité de la voix et du son à transmettre l'indicible. Cette exigence renforce la singularité esthétique de Beckett et illustre sa capacité à transformer les contraintes d'un médium en source d'innovation et de créativité.

Enfin, la radio, pour Beckett, devient un véritable laboratoire de création, un lieu où il peut tester de nouvelles formes, expérimenter le langage et le silence, et explorer les dimensions psychologiques et existentielles de ses personnages. Le spectateur, ou plutôt l'auditeur, est invité à devenir partenaire de l'œuvre, à reconstruire mentalement l'espace et le temps, et à ressentir la profondeur des situations et des émotions à travers l'écoute attentive. Cette démarche illustre l'originalité de Beckett et son audace créative, en montrant que l'art

peut produire des expériences d'une intensité dramatique et poétique considérable, même en l'absence de visuel, de décor ou de présence scénique tangible.

En somme, le passage de l'écriture théâtrale à la radio chez Samuel Beckett ne constitue pas un simple changement de support, mais une véritable transformation de son approche artistique et dramatique. Il montre comment un auteur peut exploiter les potentialités spécifiques d'un médium pour renouveler ses formes d'expression, approfondir sa réflexion sur le langage, le temps et le silence, et offrir à son auditoire une expérience esthétique inédite, intime et universelle. La radio beckettienne incarne ainsi un art invisible mais profondément vivant, où le son, la voix et le silence deviennent les protagonistes essentiels d'une dramaturgie qui continue de fasciner et d'inspirer, ouvrant des perspectives nouvelles pour la création contemporaine et pour la compréhension de l'art dramatique dans sa dimension la plus pure et la plus essentielle.

**Conclusion générale**

En définitive, l'œuvre de Samuel Beckett, qu'il s'agisse de ses pièces de théâtre, de ses romans ou de ses créations radiophoniques, témoigne d'une démarche artistique profondément cohérente et radicale, centrée sur la quête d'un langage pur, d'une dramaturgie minimale et d'une exploration des dimensions temporelles, spatiales et sensorielles de la perception humaine. Ce qui apparaît à première vue comme une continuité dans sa recherche sur l'absurde, le vide et le silence se transforme, lorsqu'on examine l'ensemble de son parcours, en une véritable investigation sur les potentialités de chaque médium et sur la manière dont le langage, le son et l'espace peuvent interagir pour créer une expérience dramatique originale et puissante. Le théâtre beckettien, déjà minimaliste, caractérisé par des dialogues fragmentés, des personnages en quête de sens et des silences lourds de tension, pose les fondations de cette exploration. Dans des œuvres comme Waiting for Godot ou Endgame, la parole, souvent répétitive et concentrée, dialogue avec le vide et les pauses, créant un rythme dramatique où l'intrigue et le sens se construisent autant dans ce qui n'est pas dit que dans les dialogues eux-mêmes. Le temps, la répétition et la circularité des actions reflètent une vision existentielle du monde, où l'homme est à la fois acteur et témoin de sa propre solitude, et où la perception du spectateur est sollicitée pour remplir les vides et compléter la construction dramatique.

Le passage de cette écriture théâtrale à la radio représente un saut qualitatif et expérimental dans la manière de concevoir la dramaturgie. La radio offre à Beckett un espace immatériel et sans contrainte visuelle, où le son et le silence deviennent les vecteurs principaux de l'expérience dramatique. Cette transition n'est pas une simple adaptation, mais une véritable réinvention du langage et de la structure narrative. Chaque souffle, chaque pas, chaque bruit de la nature ou de l'environnement devient partie intégrante de l'œuvre, contribuant à la perception du temps, à l'élaboration de l'espace et à la construction psychologique des personnages. L'absence de représentation visuelle oblige l'auditeur à devenir co-créateur de l'univers sonore, à reconstruire mentalement les espaces, les gestes et les situations, et à vivre l'expérience dramatique de manière plus intime et subjective.

La radio permet également à Beckett de jouer avec la temporalité de manière plus radicale que le théâtre ne le pourrait jamais. La fragmentation, la superposition des voix et des sons, l'alternance entre simultanéité et répétition donnent naissance à un temps dramatique modulable et fluide, qui reflète les perceptions intérieures et la conscience des personnages. Cette flexibilité temporelle renforce la dimension existentielle de l'œuvre, où l'instant, la mémoire et l'anticipation coexistent et s'entrelacent pour créer une expérience auditive unique. L'auditeur est invité à percevoir le temps non plus seulement comme succession linéaire d'événements, mais comme un espace psychologique et sensoriel, où la voix, le silence et le son organisent la dramaturgie.

La voix, dans ce contexte, acquiert une importance centrale et devient un véritable instrument dramatique. Beckett expérimente la modulation, l'intonation, le rythme, les pauses et les respirations, transformant la parole en une composante sonore et musicale de la dramaturgie. Chaque nuance vocale, chaque silence calculé, chaque bruit ambiant participe à la construction d'un univers psychologique et émotionnel complexe, révélant la profondeur existentielle des personnages et la densité de leurs interactions. Cette attention au détail sonore, combinée à l'économie du langage, illustre l'extrême rigueur de Beckett et sa capacité à créer une dramaturgie où l'essentiel émerge de l'interaction subtile entre le langage et le silence.

Au-delà de l'aspect technique, l'exploration radiophonique de Beckett révèle une dimension profondément expérimentale et novatrice de son art. La radio devient un laboratoire où il teste de nouvelles formes de narration, questionne la perception, explore les limites du langage et développe une esthétique où le spectateur-auditeur devient partenaire actif de l'œuvre. Cette démarche témoigne d'une vision radicale et moderne de la création artistique, où l'imaginaire et la participation de l'auditeur sont sollicités pour donner vie à l'univers dramatique, et où chaque silence ou chaque bruit participe à la dramaturgie de manière pleine et signifiante.

L'intérêt de Beckett pour la radio montre également son souci constant de précision et de minimalisme. L'absence d'image et de décor renforce la nécessité de choisir chaque mot, chaque son et chaque pause avec rigueur, transformant la contrainte du médium en un moteur de créativité. Cette économie du langage, déjà perceptible dans le théâtre, s'accentue dans la radio, où l'articulation des mots et la musicalité de la voix deviennent les principaux vecteurs de sens et de tension dramatique. Beckett démontre ainsi qu'une œuvre peut atteindre une intensité et une densité extraordinaires même dans l'absence de visibilité ou de mouvement, et que le son seul peut structurer un univers dramatique complet, riche et profondément immersif. Enfin, l'ensemble de cette démarche révèle la cohérence et la modernité de la pensée artistique de Beckett. Que ce soit au théâtre, à la radio ou dans ses écrits, il poursuit la même interrogation sur le langage, le silence, le temps et la condition humaine, tout en adaptant ses moyens d'expression aux potentialités spécifiques de chaque médium. La radio ne constitue pas une simple extension du théâtre, mais une réinvention radicale de la dramaturgie, qui permet d'explorer l'intériorité, de travailler le temps et l'espace et de donner au spectateur-auditeur une expérience sensorielle et intellectuelle unique. L'œuvre de Beckett, dans sa globalité, illustre ainsi l'inventivité et l'audace d'un créateur capable de dépasser les contraintes de la forme pour proposer une exploration profonde et inédite de l'art dramatique, où le son, la voix et le silence deviennent les véritables protagonistes d'une expérience esthétique universelle, intime et inoubliable.

L'œuvre de Samuel Beckett représente une quête artistique et existentielle d'une rare cohérence et d'une profondeur exceptionnelle, qui traverse l'ensemble de sa création, du théâtre à la radio, en passant par la littérature écrite. L'une des caractéristiques fondamentales de cette œuvre réside dans la manière dont Beckett questionne le langage et le silence, la temporalité et la perception humaine, en adaptant continuellement ses formes d'expression aux potentialités de chaque médium. Les pièces théâtrales, déjà marquées par une économie du langage, des dialogues fragmentés et des silences chargés de signification, servent de point de départ à une réflexion plus large sur la manière dont l'être humain perçoit le temps, l'espace et la relation aux autres. Dans ce contexte, le passage de l'écriture théâtrale à la radio ne constitue pas un simple changement de support, mais une véritable transformation de la dramaturgie et de l'expérience esthétique, révélant la capacité de Beckett à réinventer ses formes artistiques tout en maintenant la cohérence de sa vision.

Le théâtre beckettien, tel qu'il apparaît dans des œuvres comme Waiting for Godot ou Endgame, se caractérise par une tension constante entre la parole et le silence. Les dialogues répétés, les hésitations et les ruptures rythmiques créent un espace dramatique où le spectateur

est confronté à la vacuité, à l'attente et à la solitude. La gestuelle minimale et les décors dépouillés renforcent cette expérience, mettant en avant l'intériorité des personnages et la perception du spectateur comme partenaire actif dans la construction du sens. C'est dans ce contexte que Beckett commence à envisager la radio non pas comme un simple outil de diffusion, mais comme un médium à part entière, offrant de nouvelles possibilités pour expérimenter le langage, la voix, le silence et la temporalité.

La radio, par son absence de visibilité, libère Beckett des contraintes de l'espace scénique et du mouvement physique des personnages. Elle lui permet de concentrer toute son énergie créative sur le son et la voix, sur la musicalité du langage et sur les silences qui structurent l'œuvre. Dans ce cadre, chaque bruit, chaque souffle et chaque pause deviennent des éléments constitutifs de la dramaturgie, participant à la construction d'un univers sensoriel et psychologique d'une grande richesse. Les auditeurs, privés de tout repère visuel, sont invités à reconstruire mentalement les espaces, les gestes et les actions, devenant ainsi co-créateurs de l'expérience dramatique. La radio transforme l'écoute en un processus actif, où la perception et l'imagination de l'auditeur sont sollicitées de manière intense et intime.

Cette transition du théâtre à la radio implique également une nouvelle approche du temps. Là où le théâtre impose une linéarité et une succession visibles d'événements, la radio permet une temporalité modulable, fragmentée et parfois simultanée. Les superpositions de voix, les répétitions et les pauses créent un rythme dramatique souple, qui reflète non seulement les perceptions intérieures des personnages, mais aussi la complexité de la conscience humaine et de la mémoire. Beckett exploite ainsi la radio pour explorer une temporalité subjective, où passé, présent et anticipation coexistent et interagissent, produisant une expérience auditive qui dépasse la simple narration pour devenir une véritable méditation sur le temps et l'existence.

La voix occupe dans ce contexte une place centrale et se transforme en véritable instrument dramatique. Beckett expérimente les variations d'intonation, les modulations, les respirations et les silences comme autant de moyens de transmettre l'émotion, la tension et la densité psychologique des personnages. Chaque souffle et chaque pause sont calculés pour produire un effet précis sur l'auditeur, qui doit percevoir, interpréter et ressentir l'action à travers l'écoute attentive. Cette attention à la voix et au son révèle la capacité de Beckett à créer une dramaturgie où le langage et le silence interagissent avec une précision musicale, donnant naissance à une forme de théâtre invisible mais d'une puissance expressive inégalée.

Le passage à la radio renforce également l'économie du langage déjà présente dans le théâtre de Beckett. L'absence de décors et de mouvement visible impose une précision absolue dans le choix des mots, des sons et des silences. Chaque élément est travaillé et calibré pour maximiser son impact dramatique et psychologique. Cette rigueur témoigne d'une esthétique où l'essentiel se trouve dans la subtilité et où la contrainte devient moteur de créativité. Le résultat est une forme dramatique intense, capable de susciter chez l'auditeur une immersion totale, où l'imaginaire et la perception sont activés avec une acuité nouvelle.

L'ensemble de cette démarche illustre la modernité et la singularité de Beckett. La radio, loin d'être un simple support technique, devient un laboratoire artistique où il teste les limites du langage, du silence, de la temporalité et de la perception. Elle lui permet de renouveler ses formes d'expression tout en restant fidèle à sa vision existentielle et minimaliste, explorant les tensions entre présence et absence, parole et silence, visibilité et invisibilité. La radio devient ainsi un espace d'expérimentation unique, où le spectateur-auditeur participe activement à la construction de l'œuvre, transformant l'expérience dramatique en une démarche intérieure, réflexive et profondément sensorielle.

En synthèse, l'ensemble de l'œuvre de Beckett, du théâtre à la radio, révèle une logique artistique et philosophique cohérente, centrée sur l'exploration des limites du langage, du temps et de la perception. Son passage du théâtre à la radio constitue non seulement un renouvellement formel, mais également une intensification de sa recherche sur le silence, la

voix, la temporalité et la conscience humaine. L'expérience radiophonique beckettienne engage l'auditeur dans une immersion totale, où chaque son, chaque silence et chaque pause participe à une dramaturgie d'une rare subtilité et profondeur. Elle illustre la capacité d'un artiste à transformer les contraintes d'un médium en sources d'innovation, à réinventer le rapport entre auteur et spectateur, et à offrir une expérience esthétique qui dépasse les limites traditionnelles du théâtre et de la narration écrite.

Ainsi, la réflexion sur le théâtre et la radio chez Beckett démontre que l'art ne se limite pas à la représentation ou à la narration, mais qu'il réside dans la manière dont le langage, le son et le silence peuvent interagir pour créer un univers sensible et existentiel complet. La radio, en permettant l'intensification de la voix, du silence et de l'espace temporel, devient pour Beckett un instrument privilégié de création, révélant toute la profondeur et la modernité de sa vision artistique. Son œuvre, dans sa globalité, demeure un exemple rare de maîtrise de la forme et de l'expérience dramatique, où le son et le silence se transforment en vecteurs d'une exploration philosophique et existentielle incomparable, ouvrant de nouvelles perspectives pour la compréhension et la création artistique contemporaines.

L'œuvre de Samuel Beckett constitue un exemple rare et exceptionnel de cohérence artistique et de profondeur existentielle. Dès ses premières pièces, il s'attaque à la nature du langage, à la condition humaine et à la perception du temps et de l'espace, mettant en scène des personnages en quête de sens au milieu d'un univers dépouillé et minimaliste. Dans ce contexte, le passage du théâtre à la radio ne représente pas un simple changement de support technique, mais une transformation radicale de sa démarche dramaturgique, une réinvention complète des moyens d'expression et une exploration des potentialités esthétiques d'un médium entièrement basé sur le son et le silence.

Dans ses pièces théâtrales, Beckett développe déjà un langage fragmenté, des dialogues répétitifs et des silences chargés de signification. Le théâtre, par sa nature visuelle et corporelle, impose des contraintes physiques et spatiales : les personnages doivent occuper un espace, leurs mouvements doivent être perçus, et les décors contribuent à la construction de l'atmosphère. Cependant, Beckett cherche à aller au-delà de ces limites, à explorer les dimensions psychologiques et existentielles de ses personnages à travers le langage et le silence. Dans ce sens, le théâtre constitue pour lui un terrain de recherche, une première étape dans l'expérimentation des structures narratives minimalistes et de la temporalité dramatique fragmentée.

La radio offre à Beckett un terrain d'expérimentation encore plus radical. Elle supprime la visibilité et l'espace scénique tangible, et oblige l'auteur à repenser entièrement la dramaturgie. Dans ce médium, la voix devient l'instrument principal, le langage et le silence prennent une importance inédite, et l'auditeur est invité à devenir co-créateur de l'œuvre. Chaque bruit, chaque respiration, chaque pause et chaque modulation vocale participe à la construction dramatique et à la perception de l'espace et du temps. Le spectateur, désormais auditeur, doit reconstruire mentalement les scènes, les gestes et les actions, engageant son imagination et sa perception dans un processus actif de création intérieure. La radio transforme ainsi l'expérience dramatique en une immersion totale et intime, où le sonore et le silence se substituent à l'image pour créer un univers sensoriel et psychologique complet.

Dans ses pièces radiophoniques, telles que All That Fall, Beckett exploite la radio pour manipuler le temps et l'espace de manière impossible sur scène. Les superpositions de voix, la répétition, la fragmentation et l'alternance entre silence et bruit créent une temporalité souple et modulable, où passé, présent et anticipation coexistent et interagissent. Cette flexibilité temporelle reflète la complexité de la conscience humaine et de la perception, et offre à l'auditeur une expérience unique, où le temps devient un espace intérieur, psychologique et existentiel. Le rythme dramatique, organisé à travers la voix, les sons et les silences, crée une

tension constante et une densité émotionnelle, renforçant la dimension méditative et introspective de l'œuvre.

La voix occupe dans cette démarche un rôle central et se transforme en instrument capable de véhiculer l'émotion, la tension dramatique et les nuances psychologiques les plus subtiles. Beckett expérimente les modulations, l'intonation, le rythme, les respirations et les pauses pour créer un langage sonore à la fois précis, musical et profondément expressif. Chaque souffle devient signifiant, chaque silence est porteur de sens, chaque bruit contribue à la dramaturgie et à la perception de l'univers de l'œuvre. Cette attention extrême à la voix et au son démontre la capacité de Beckett à créer une dramaturgie où le langage et le silence interagissent avec une intensité et une précision inégalées, donnant naissance à un art invisible mais d'une puissance dramatique exceptionnelle.

Le passage à la radio accentue également le minimalisme et l'économie du langage déjà perceptibles dans ses pièces théâtrales. L'absence de décors, de mouvement et de lumière impose une rigueur absolue dans le choix des mots et dans la construction des sons et des silences. Chaque élément est soigneusement calibré pour maximiser son impact dramatique et émotionnel, et pour créer une expérience auditive complète et immersive. Cette précision extrême illustre la capacité de Beckett à transformer la contrainte d'un médium en moteur de créativité, et à explorer de manière approfondie les dimensions philosophiques et existentielles de ses personnages et de son univers.

L'ensemble de cette démarche révèle la modernité et l'originalité de Beckett. Son passage du théâtre à la radio illustre une compréhension profonde des potentialités spécifiques de chaque médium et une capacité exceptionnelle à adapter sa vision artistique en fonction des contraintes et des opportunités offertes par ces supports. La radio, en particulier, devient pour Beckett un laboratoire où il peut tester de nouvelles formes, expérimenter le langage et le silence, explorer la perception et engager l'auditeur dans une expérience active et immersive. Cette approche préfigure les recherches contemporaines sur la dramaturgie sonore, la narration audio expérimentale et l'art de l'écoute, et démontre la pertinence intemporelle de sa réflexion sur le langage et la création.

En intégrant l'ensemble de sa production, du théâtre à la radio, Beckett montre que l'art ne se limite pas à la représentation visuelle ou à la narration écrite, mais qu'il réside dans l'interaction entre le langage, le son, le silence et la perception. Il illustre comment un médium peut transformer la manière dont l'œuvre est conçue et perçue, et comment l'artiste peut tirer parti des contraintes pour inventer de nouvelles formes de sens et de beauté. La radio, en supprimant le visuel, intensifie l'attention sur la voix, le rythme et le silence, et ouvre un espace où l'imagination et la sensibilité de l'auditeur deviennent centrales. L'expérience beckettienne radiophonique, par sa subtilité et sa densité, démontre que la création artistique peut atteindre une profondeur inédite lorsqu'elle repose sur la perception sonore et sur l'implication mentale et émotionnelle du spectateur.

Enfin, l'ensemble de l'œuvre de Beckett, qu'elle soit théâtrale ou radiophonique, révèle une vision de l'art et de la condition humaine profondément cohérente et universelle. Les thèmes de la solitude, de l'absurde, de l'attente, du langage et du silence sont explorés avec une rigueur et une originalité exceptionnelles, et le passage du théâtre à la radio permet à ces thèmes de se déployer de manière nouvelle et radicale. Beckett démontre que la puissance dramatique et poétique ne dépend pas de la visibilité ou du spectacle, mais de la capacité à organiser le langage, le son et le silence pour créer un univers complet et immersif, où l'auditeur devient partie intégrante de l'œuvre et où la perception et l'imagination sont sollicitées au maximum. Cette approche confirme la singularité de Beckett comme l'un des plus grands dramaturges et créateurs du XXe siècle, capable de repousser sans cesse les limites de son art et de renouveler la manière dont le spectateur ou l'auditeur vit l'expérience dramatique.

Ainsi, l'étude de son théâtre et de ses œuvres radiophoniques montre que Beckett a toujours cherché à explorer la condition humaine dans sa dimension la plus essentielle, en réduisant l'excès, en affinant le langage, en jouant avec le silence et le son, et en engageant directement l'imagination et la perception du public. L'ensemble de son œuvre forme un continuum où chaque médium enrichit l'autre, où le théâtre prépare la radio, et où la radio, à son tour, approfondit la réflexion sur le langage et la perception. Cette œuvre monumentale, d'une densité et d'une subtilité remarquables, demeure un modèle d'innovation, de rigueur esthétique et d'exploration existentielle, offrant une expérience intellectuelle et sensorielle unique, et confirmant Samuel Beckett comme un créateur dont l'influence et la modernité perdurent bien au-delà de son époque et de son médium.

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# FIDELITY AND CREATIVITY IN THE TRANSLATION OF TRAVEL LITERATURE

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***Abstract:*** *This paper investigates the multifaceted identity of the literary translator, focusing mainly on the translation of travel literature. Translation is not served as something mechanical that relates ideas or words, but an act of interpretation, a creation, a mediation among cultures. The translator appears here as both artist and critic, at once performed and placed within the text, negotiating the delicate equilibrium of faithfulness and invention. Travel writing involves specific problems, since it embeds the representation of the Other, the evocation of exotic civilizations, and the description of cultural encounters. On this account, the translator's task is to respect the rhythm, polysemy, and poetic structure of the original text, even though, it can be understood as a maintenance of accessibility and naturality in the target culture or language as long as these values have been preserved within the source culture. The translation act is considered as a dialogic between theory and practice, in which linguistic, philosophical, and poetic aspects meet. The pressures of selling a naturalized version of an exotic life and the tension between the power of the universal message and the alienness of its local life must be handled. Fidelity means reconceived as an active production of loyalty: no longer duplicating exactly, but creatively preserving the semantics and the style of its reference. Furthermore, the translator of travel literature takes on the task of bringing faraway worlds into the readers' sight and rendering them comprehensible, without obliterating their foreignness, and in this way becomes part of the worldwide movement of literature. Translation is ultimately represented as an anthropophagic act: it gorges itself on its source as food in order to create a new text that, while not losing its identity, is digested in new cultural and linguistic ways. In this way, the translator participates in the endorsement of a literature outside its borders in a dual condition of re-preservation and innovation. Translation, then, can be regarded as a cultural as well as an artistic rewriting, one that cannot be separated from the literary event.*

***Keywords****: Travel literature, Literary translation, Fidelity and creativity, Cultural mediation, Poetic discourse*

## INTRODUCTION

La traduction d'un texte n'est pas seulement un transfert de mots, mais une transformation glissante de l'expérience esthétique et culturelle dans une autre langue. Le traducteur n'est plus un simple technicien de la langue, mais un véritable intermédiaire entre deux mondes linguistiques et culturels. Cela représente un défi encore plus grand dans la littérature de voyage, où la désorientation, les rencontres avec l'Autre et la transmission d'une expérience marquent l'écriture.

Le profil tracé par le traducteur de ce type d'œuvre littéraire est donc délimité par une sorte d'amalgame "subtil" de ce que le traducteur peut ou doit prendre du texte source et par l'art qu'il applique pour produire les effets correspondants dans la langue du texte traduit, un dégradé allant de la naturalisation à l'exotisation. Il ne s'agit pas seulement de raconter une histoire, mais de maintenir son rythme, sa polysémie et sa charge émotionnelle afin que même le lecteur dans la langue cible puisse participer à ce voyage littéraire.

### Profil du traducteur de la littérature de voyage

Traduire signifie mettre en analyse et l'auteur fait preuve d'une passion paradoxale quant à la combinaison des mots dans langue de départ. La composante psychologique s'y

retrouve, tout en rétorquant au langage l'image d'une histoire involontaire de l'émotionnel. Le transport plein d'affectivité convoque l'essentiel de l'origine traductionnelle avec la transparence et la fidélité de l'auteur.Le traducteur littéraire a la tâche d'être un traducteur transparent, tout en jonglant avec les expressions et les lexèmes pour rendre hommage à la forme qui est englobée dans la sphère du sémème fidélité artistique.

Il doit avoir la candeur des mots[1] qui se livrent à une transparence inexacte et il est représenté comme un caméléon de l'écriture, étant à la fois artiste, composant des textes littéraires excellant dans l'art du mélange des genres littéraires, des sentiments tout en transposant ses émotions dans le message qu'il transmet au lecteur. Il transporte le message dans la langue d'arrivée, en conservant les dilemmes, les drames, les joies, les douleurs imprimées sous la patte de la transparence du message artistique communiqué.Il est un maître de la langue qui se rend compte de la signification des mots parsemés au sein du discours poétique qui comporte un élément défini par un caractère abstrus qui le rend invisible[2] .

Un traducteur professionnel de littérature n'encadre pas nécessairement une théorie de la traduction, tout en rejetant une conventionalité théorique ou langagière de celle-ci. Il dévoile le contenu de la langue et le transpose dans un langage particulier qui reste sous le signe de la compréhension textuelle.

Théoriser la traduction se révèle être une tâche difficile, car le traducteur doit trouver une composante analysante qui peut concorder ou non avec l'analyse de la traduction composée d'isotopes textuels.Le traducteur apprend une langue qu'il doit connaître parfaitement. La théorie discursive expose l'essentiel, le sens et les conséquences du refus d'une théorie de la traduction. L'écriture est en corrélation avec la pratique du langage, tout en entraînant l'existence d'une pensée discursive.La traduction comprend une multitude de recettes et de théories universelles qui définissent de l'acte de traduire.

Elle est liée à une linguistique de l'énoncé qui se trouve liée à une linguistique du discours. Le sens linguistique et le choix d'un langage spécifique évoquent une interposition de la valeur sémantique et du discours poétique pour une organisation subjective de la traduction. Le traducteur littéraire est obligé d'accepter une théorie de la traduction qui implique une poéticité discursive.Celui-ci ne doit pas faire une imitation de la traduction en utilisant un énoncé qui implique seulement une transposition des marques grammaticales d'une langue à l'autre.

L'écriture garantit une transparence langagière qui donne naissance à la similitude linguistique des langues de départ et d'arrivée et assure plus facilement le processus de traduction d'une œuvre.Le traducteur ayant fait le choix de l'utilisation d'une stylistique du discours, il utilise des techniques de passage d'une langue à une autre.Le renforcement de la culturalité interactionnelle évoque la pertinence d'une exigence de l'exactitude philologique favorisant l'apparition d'une technique traductive novatrice [3].

La difficulté de la notion de langue acquiert une nuance impondérable quant à la difficulté langagière grâce à la liaison qui existe entre les deux notions de sens et de langue.L'importance des théories littéraire et langagière ainsi que leur liaison sont d'une incommensurabilité brillante pour offrir une définition de la traduction littéraire qui se caractérise par une concrétude textuelle. La conversion du système langagier par le texte entraîne la pertinence d'une rythmicité et d'une signification langagières, en valorisant la puissance exemplaire des lexèmes qui contribuent à l'élaboration de la traduction littéraire.Un véritable traducteur de littérature a l'obligation de connaître au moins deux langues et le sens caché des lexémes insérés dans le texte.

[1] https://books.openedition.org/cths/1064
[2] *Ibidem*
[3] https://books.openedition.org/cths/1064

La traduction doit contenir une polysémie linguistique[4] pour décrire des faits de langue qui expriment une multitude de choses par une gamme large de sens lexématiques.Le transport d'un message d'une langue-source vers une langue-cible s'effectue par la traduction. Le passage d'une langue à l'autre contemple l'illusion des traits naturels d'une langue pour que l'écart culturel et historique soit invisible. Le contraste entre l'identité et l'altérité indique l'homogénéité langagière, syntaxique, lexicale et sémiologique d'une langue, car le langage définit son identité[5] .

La poéticité discursive est marque de l'inaltérabilité de la traduction et le refus d'une théorie traductionnelle comporte le refus d'une philosophie du langage. La poétique du langage trouve son écho à l'intérieur de la traduction et l'inhérente opposition entre le signifiant et le signifié, l'antagonisme entre la philosophie d'une langue et son sens propre, la dichotomie entre le fond et la forme glorifient l'essentialité magnanime d'une poéticité langagière pour créer l'impression insolite de l'existence d'un langage naturel maltraité par le dévoilement du message transmis au lecteur. L'opposition entre le transport et le rapport est essentielle pour le maintien du mystère de la notion de traduction.

L'octroi de la primordialité du sens langagier trahit l'essentialité du sens littéraire d'un texte.

Le traducteur possède l'indubitabilité de la capacité de la connaissance du sens d'un lexème, en la trahissant pour donner un message concret dans la langue d'arrivée.On traduit le sens du mot et le message qui nous parvient dans la langue d'arrivée qui devient durable grâce au pouvoir du mot traduit qui contourne l'atmosphère que l'auteur a modélée par son message dans la langue-cible[6] .

Les traducteurs modernes de la littérature se confrontent au dualisme de la méconnaissance et du dévoilement des mécanismes traductologiques grâce au développement des moyens et de l'application des mêmes principes, stratégies et instruments pour s'aventurer dans la démarche du processus de traduction.

Les praticiens empiristes se détachent des notions de traduction, tout en mettant en œuvre l'isolement du concept de traduire. Les praticiens appliquent aussi les principes de traductologie.

L'article *Literature and Translation de Louvain* [7] résume les problèmes traductifs dans la sphère de la généralité rhétorique et dans la sémiotique du langage. Le rapport entre les deux langues, ainsi que la dichotomie entre l'expressivité et le contenu entraînant la traduction dans la région du courant formaliste mettent en valeur la linguistique textuelle où l'unité linguistique est représentée par le texte.

L'herméneutique du langage met l'accent sur une compréhesion et l'interprétation textuelle du contenu. La stylistique et la théorie de l'information mettent en premier plan les catégories traditionnelles de la langue (le lexique, la morphologie, la syntaxe), en refusant l'objectivité de la traduction que le behaviorisme offre.

Le linguiste George Steiner convertit l'appellatif de traduction généralisée en traduction française. La phénoménologie de la traduction se trouve énvoquée dans la *Poétique de la traduction et dans Aspects of the theory of syntax*[8] .

Pour George Steiner, la poétique acquiert des nuances synonymiques avec la métaphysique traductionnelle, opinion soutenue par Heidegger et Walter Benjamin. La théorie de la traduction doit nettement se détacher dans l'immédiateté d'une pensée philosophique du langage et de la littérature, car les théories de la traduction ne se centrent pas seulement sur

[4] Eco Umberto, *Dire presque la même chose*, Ed. Biblio Essais, 2000, page 10
[5] *Ibidem.*
[6] Eco Umberto, *Dire presque la même chose*, Ed. Biblio Essais, 2000, page 10
[7] https://onderwijsaanbod.kuleuven.be/syllabi/e/F0UY3AE.htm#activetab=doelstellingen_idm4712416
[8] Henri Meschonnic *Poétique du traduire*, pag.235.

l'aspect traductionnel d'une œuvre. The True Interpreter[9] de Louis Kelly possède le titre de meilleure traduction car elle ne contient pas un aspect doctrinaire de la traduction, en présentant naivement la différence fondamentale entre la langue et la parole, car la traduction se base sur l'individualité et la socialité artistique du langage.

La fidélité est en corrélation avec le pragmatisme traductif pour mieux illustrer les besoins du lecteur quant à la compréhension du texte. La traduction repose sur l'historicité et sur la culturalité de la langue,en refusant le pragmatisme qui a des relations avec la psychologie et la sociologie, avec le structuralisme et la grammaire générative.

Le livre de Georges Mounin *Problèmes théoriques de la traduction*[10] est la référence indubitable pour les praticiens se déclarant contre la théorie à cause d'une identification plus originale et plus approfondie qui se trouve englobée sous la présence inaltérable d'une idéologie graduelle du groupe. Serge Fauchereau[11] considère que les théories sur la traduction existent pour ceux qui ont évité sa pratique quotidiennement. La théorie de la traduction se présente comme abstraite dans les termes populaires si on fait référence à la normativité linguistique du langage qui ne présente aucune correlation avec la réalité de la langue.Il est important de connaître la technique par laquelle on traduit, qu'on met en œuvre pour traduire et non l'intervention de quelqu'un d'autre qui se déroule durant l'acte traductif.

On rémarque une confusion entre le rapport qui existe entre la théorie du rythme imposé au cadre de la littérature et l'abstractisation théorique de la traduction sans réaliser la confusion entre la pensée et le pouvoir philosophique. L'écrivain satirique italien Dante s'est farouchement prononcé contre le négligement du rythme dans la traduction littéraire, car la théorie du rythme est en liaison directe avec la théorie de la traduction car le texte se retrouve au centre de l'acte traductionnel.

Les linguistes Lusson et Robel se trouvaient en contradiction quant à la théorie de l'abstractivité du ryhtme, car ils considéraient que le rythme se trouve inséré seulement dans la langue, tout en évitant de faire référence au discours et en accentuant l'importance des thèses sur la traduction par éviter la nature sémantique du mot pour ne pas prendre en compte la philosophie et la linguistique. La rigueur est une composante essentielle de la traduction qui se trouve insérée dans la sphère de l'analyse linguistique du mot, en mettant l'accent sur l'altérité et l'identité entre le lexème et le signifié.

Conformément au courant formaliste, les traductions innombrablement différentes forment l'ensemble textuel. Le traducteur de littérature doit se rendre compte que la traduction recourt aux faits historiques de l'évolution textuelle, tout en montrant le langage spécifique d'une époque.Les traductions textuelles se caractérisent par leur multiplicité dans toutes les langues grâce à l'utilisation des instruments et des stratégies distinctives.Le texte ne peut jamais comporter une uniformité culturelle à cause de ses traductions, car les traductions ne totalisent pas l'ensemble textuel.Les signes linguistiques et culturels diffèrent à cause de l'époque historique dans laquelle la traduction s'inscrit et s'effectue à un moment donné.Les structures de l'historicité sont largement favorisées au détriment d'une historicité caractérisée par une exactitude débordante et la langue se trouve favorisée au détriment du discours poétique.

La compréhension minimaliste d'un texte est entraînée par son extension minimale, tout en favorisant l'abstraction définitionnelle du rythme et en accentuant la philosophie de Leibniz quant à la calculabilité du signe linguistique existante dans le langage.Pour la connaissance véritable des éléments qui composent la langue, c'est-à-dire le langage, le rythme, la traduction, il est convivial de refuser une application élémentaire des théories scientifiques

[9] Louis Kelly, *The True Interpreter. A History of translation theory and practice in the West*, New York, Ed. Saint Martin, 1979.
[10] Georges Mounin, *Les problèmes théoriques de la traduction*, Paris, éd. Gallimard, Bibliothèque des Idées, 1963, 296 p.,
[11] Henri Meschonnic, Op.Cit., page 270.

englobées sous la marque de l'innocence sur le discours poétique, tout en accordant des acceptions multiples sur le rôle du sujet et de la signification sur le rhétorisme de la traduction.

L'intersection de la traduction et de la littérature est assurée par l'expérience et l'acte de traduire.

Ce qui est important c'est le langage usité dans un texte avec lequel le traducteur se confronte et non l'ancienneté ou la difficulté de la traduction littéraire.

Les différents aspects de la traduction composent un langage hétérogène pour un article, une recette etc. et les diverses catégories traductionnelles (le roman, le guide, la recette etc.) fonctionnent selon des principes différents qui font que le langage ne soit pas homogène dans le processus de traduction.

L'argument offert auparavant est valable pour toujours. On rémarque la présence opportune d'une non-linéarité de l'historicité de la linguistique phrasale et de l'énoncé, donc la présence d'une linguistique discursive. C'est le style qui est important. Le caractère textuel est essentiel et la question de la nature textuelle entraîne la présence d'une spécificité.Quant à la littérature, le critère est de nature philologique et le traducteur doit connaître les langues de départ et d'arrivée.Si on applique ce critère il faudrait que le traducteur de littérature romanesque soit romancier et le traducteur de poésie, un véritable poète.Les meilleures traductions de poèmes sont celles de poètes.La traduction littéraire contient un mode de langage qui se détache d'une terminologie langagière.Pour une bonne traduction littéraire on a besoin d'un référent linguistique et le discours empirique prime sur la langue, se manifestant par la primordialité du rythme, de la polysémie, de la banalité du langage .

La littérature inclut le référent littéraire. La réduction du discours à la langue crée l'impression de l'existence du domaine linguistique de la traduction. On traduit le langage qui compose le texte à traduire. Le transport d'une langue à l'autre donne naissance à une autre forme du signifié dans la langue d'arrivée dont la topique phrastique peut être différente. L'idée de la transposition du mot consiste en changement de la forme du mot. La traduction met en évidence la transposition des tournures lexicales et syntaxiques d'une langue à l'autre où on octroie une importance immanente à la traduction de la phrase d'un contexte. La notion de l'emphase comporte les changements linguistiques dans la langue d'arrivée, tout en opérant avec les catégories de la traduction : l'adaptation, la modélisation etc.

La polysémie langagière et sa rythmique et la traduction littéraire mettent en avant la particularité du signe linguistique, la multitude des signifiés avec lesquels on opère, tandis que la traduction scientifique opère avec la dénotation des termes.La traduction et la linguistique pragmatique mettent en premier plan le sens contextuel d'un mot.La littérature insère le référent linguistique dans le contexte à traduire, le sens étant dépourvu de sa signification. La littérature comporte la transformation du sens d'un lexème dans un cotexte. Si une modification du sens linguistique existe dans l'acte traductif, on parle d'une mauvaise traduction . La bonne traduction se résume à l'entretien de la qualité textuelle lorsqu'il s'agit des mots et de leur fonctionnement au cadre d'un texte.Le caractère impérissable de la traduction parfaite démontre sa validité et son intégralité.

La confrontation de la traduction avec la littérature résume la confrontation de la langue avec la discursivité poétique.A cause de cette dichotomie langue et discours, la littérature se trouve sous la domination du phénomène du traduire intensifié par l'historicité de la traduction. La traduction littéraire révèle la communication et l'unité existant entre la théorie du langage et la théorie de la littérature insérées dans le discours traductologique.La théorie de la traduction reste une marque inoubliable et exigible pour la faisabilité d'une traduction de grande qualité.Les problèmes traductifs peuvent être inscrits dans le sémème des universaux, tout en mettant en avant la dichotomie entre le signifiant et le signifié, l'antagonisme entre la langue d'arrivée et la langue de départ. Le détachement empirique de l'argument mentionné antérieurement est en étroite liaison avec la philosophie langagière.

Si le langage est inadéquat, prolixe et indistinct, figuré, à des nuances lexicales multiples qu'on ne trouve guère l'équivalent lexical correspondant, les traductions peuvent générer une mauvaise interprétation qualitative et quantitative. Lorsqu'on fait référence à l'évolution langagière et discursive, la traduction se situe dans la poéticité du discours. L'empirisme de la traduction se base sur l'expérience du traducteur, sur sa manière d'observer les choses. La pensée abstraite gérant un conflit indubitable avec l'expérience quotidienne de la traduction est enregistrée sous le signe de la spécificité littéraire. Depuis l'Antiquité, les traducteurs décrivent leur pratique d'une manière spécialisée, ne se limitant pas à de simples contes .

La littérature représente une transformation assidue de l'acte d'écrire, en s'axant sur ou en abandonnant les traditions tandis que la traduction se base sur l'inventivité de la recherche des mots, un exercice continu et réussite quant à la perfection linguistique et stylistique du texte.Dans la traduction intervient la manière dont le texte fonctionne dans la langue d'arrivée sans faire référence textuelle à la langue de départ.Le langage dans la langue d'arrivée connaît des transformations du signifié, de la nuance stylistique du lexème, c'est un langage familier au lecteur et à l'auditeur.La littérature a la capacité d'annuler l'acte de traduction. La traduction s'inscrit dans le signe de la binarité antagonique entre le l'originalité de la traduction et la reproduction automatique et inventive de celle-ci où on favorise la présence des conceptions qui se retrouvent à des extrémités opposées l'une à l'autre, de l'authenticité et l'altération euphémistique du sens, entre la langue de départ et la langue d'arrivée, entre l'association et la séparation du signifiant et du signifié, tout en se guidant selon l'évidentialité de la signification de l'aphorisme italien tradutore traditore.

Il faut accepter la nature du sens linguistique dans une traduction. Le traducteur cherche à démontrer la naturalité de l'expressivité artistique lorsqu'il choisit les équivalents dans la langue d'arrivée pour que le message devienne clair et précis. Cette naturalité langagière se centre sur une utilité pratique de la traduction pour communiquer le message. La naturalité cherche à universaliser le message de la langue de départ transposé dans la langue d'arrivée grâce à la fidélité vers le texte, en sachant que l'universalité du message s'unit avec la diversité des langues pour le redonner le plus fidèlement dans la langue d'arrivée pour des lecteurs divers. La langue comporte ses distinctions naturelles et des spécificités qu'il faut dépasser pour redonner le message universel transmis par la langue de départ.

Pour faire une liaison entre ce que nous avons énoncé auparavant et le rôle du traducteur de littérature de voyage, il faut dire que le traducteur a le pouvoir de révéler l'autre, de créer l'image de la société qui nuance des faits quotidiens insérés sous le signe de la diversité créatrice. Il a l'obligation d'assimiler l'élément d'origine dans son acte traductif pour qu'on produise une ouverture vers les innovations de nature culturelle et linguistique. Le traducteur littéraire veut qu'une littérature devienne visible, pour qu'un certain type de littérature soit reconnu internationalement. Le traducteur doit réaliser une appropriation du texte qu'il traduit pour que le texte écrit en LD soit lu dans une autre culture et dans une autre langue.

Par son acte traductif, le traducteur invente un autre texte fidèle à l'écriture originale qui doit garder l'identité du texte source. La traduction représente un acte anthropophage grâce à la manière de trahir le sens du texte source et l'acte créatif du texte traduit. Pour que la traduction soit anthropophage, elle doit être naturalisée, exotisée, et une ligne de frontière entre la naturalisation et l'exotisation. Le traducteur doit diminuer la distance entre son invisibilité artistique et la transparence traductionnelle pour se plier aux normes linguistiques de la langue d'accueil.

**Conclusion**

Un traducteur de littérature de voyage peut être considéré comme un artisan des mots qui doit employer à la fois le sens et le style. Il est un auteur invisible qui, sans être remarqué, est un facilitateur indispensable de sens et de représentation non dénaturante dans la traduction.

La traduction est un processus dans lequel il s'avère que ses chemins sont une aventure esthétique, un effort interculturel tout autant. En effet, la traduction créative signifie que la polyvalence linguistique a été recherchée : l'objectif à chaque tournant est de donner à l'expression sa plus grande clarté possible sans perdre le sens original.

De cette manière, sans effacer leur étrangeté, l'universalité du message et la diversité des langues se rencontrent dans la traduction. La littérature de voyage qui est traduite et transmise d'une nation à une autre finira par incarner des éléments étrangers, tout en fournissant un pont entre l'identité et tout ce qui se trouve en dehors d'elle.

Après tout, le traducteur de littérature de voyage n'est pas seulement un véhicule pour les mots. Il est celui qui permet à une œuvre de franchir les frontières et d'être reconnue dans une autre culture, tout en conservant toute la richesse et la profondeur du texte original.

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# ROOTLESSNESS IN ARTHUR MILLER'S "A VIEW FROM THE BRIDGE"

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***Abstract:*** *This article analyses how Arthur Miller constructs a drama on the themes such as the migrants' rootlessness, and the failing parental role of the main character, acting like an incestuously passioned uncle, who destroys the lives of his relatives and becomes a criminal denouncer and an attacker who ends in death. His abnormal passion for his foster daughter leads him to destroying the destinies of the migrant relatives, and ultimately to murder. His obsession with her leads from order to chaos.*

*Miller debates a few themes: The irrational animal in human psychology; Community law; Naming names.*

*Some motifs appearing in the play are: Community; Womanhood; Homosexuality.*

*Miller uses a number of symbols in the play: Italy; Brooklyn Bridge; High heels.*

*The analysis shows how the structure of the ancient Greek tragedies has influenced Miller in structuring his play.*

*Alfieri, the Italian community's lawyer, functions like the ancient chorus, commenting the characters' deeds. It is he the one who offers a metaphorical "view from the bridge", as Brooklyn Bridge is the connection between the American society and the Red Hook Brooklyn Italian community, between two cultures and two laws.*

***Keywords:*** *two-act structure; incest; migrants; revenge; killing*

In 1947, while doing research on a longshoreman who was executed by the crowd for revolting against union leaders, Arthur Miller was told another dramatic story of a longshoreman who had denounced his own relatives to the Immigration Bureau, in order to oppose his niece's marriage to a migrant. The man was bitterly condemned and ostracized by the immigrants' community, and disappeared, the rumours being that he was killed by a migrant. Miller produced his 1955 version of "A View from the Bridge" in 1955, in one act.

Although it initially did not enjoy public success, the play was kept as a one-act one, and Miller developed the characters of Beatrice and Catherine, and he chose for the London performances the ending where Eddie Carbone is killed. The London variant was more realistic, closer to the Brechtian drama, and extremely successful. Although for the Paris performances, he changed the ending into Eddie's suicide, later, in his collected plays, he came back to the London ending, with Eddie's being stabbed and dying in Beatrice's arms. Miller confessed that he deliberately first made the play one-act, because he thought that the ancient tragedies were one-act, too. He admitted that he saw his play as an experiment straying from the psychological realism which was the main stream in the American theatre of the time.

I wanted to see whether I could write a play with one single arch instead of three acts... I wanted to have one long line of explosion…we have all forgotten that the Greek plays were all one-act plays, of continuous action. (*The Introduction* 5)

"A View from the Bridge" is the dramatic story of an Italian American, Eddie Carbone, and his family, consisting of his wife, Beatrice, and his niece, Catherine. Eddie is a longshoreman in Brooklyn. Beatrice's cousins, Marco and Rodolpho, arrive illegally in the U.S.A. and are housed in Carbone's flat. Rodolpho and Catherine fall in love for each other and intend to get married. Eddie's desire and jealousy for Catherine determine him to betray

his family and denounce the two migrants to the Immigration Bureau. Miller's play explores both the themes of family, immigration and of suppressed forbidden passion.

EDDIE: Give me the number of the Immigration Bureau. Thanks. [*He dials*.] I want to report something. Illegal immigrants. Two of them. That's right. 441 Saxon Street, Brooklyn, yeah. Ground floor. Heh? [*With greater difficulty*] I'm just around the neighbourhood, that's all. Heh? (*A View* 67)

Eddie's out of place in his parental role to Catherine. Beatrice adopted her late sister's orphan girl when she was a baby and she and Eddie brought her up. Now, at eighteen years of age, Catherine is no longer a child, but she has become a young woman. She is not aware of this fact, but Beatrice secretly is. The aunt is the witness of uncle Eddie's growing passion for his niece. One could say that this is an incestuous love, but Eddie is only a foster father to the young Catherine. Her presence in the bathroom, in the bedroom of their small flat triggers his awkwardly hidden signs of desire and jealousy regarding her. He does not allow her to become a stenographer, because that would mean a better salary than his one and eventually her independence and leaving the prison of his parenting. Beatrice tells him repeatedly that the girl should find a good job and leave. Eddie reproaches to Catherine that she "walks so wavy", that she is too friendly to the boys in the neighbourhood, that she wears high-heeled shoes, like a cinema star.

EDDIE: What's the high heels for, Garbo? (33)

Beatrice, the foster mother, is aware of Eddie's desire for Catherine and of the danger it will trigger. She advises unsuspicious Catherine to find a job and to stay out of the house as long as possible.

BEATRICE: I'm telling you, I'm not making a joke. I tried to tell you a couple of times in the last year or so. That's why I was so happy you were going out and get work, you wouldn't be here so much, you'd be a little more independent. I mean it. It's wonderful for a whole family to love each other, but you're a grown woman and you're in the same home with a grown man. So, you'll act different now, heh? (44)

Alfieri, the Italians' lawyer, tries hard to talk sense into Eddie's mind, spurring him to renounce his parental ties about Catherine, to set her free to find a job and marry Rodolpho. He foresees trouble in Eddie's behaviour and facial expression.

ALFIERI: I looked in his eyes more than I listened – in fact, I can hardly remember the conversation. But I will never forget how dark the room became when he looked at me; his eyes were like tunnels. I kept wanting to call the police, but nothing had happened. Nothing at all had really happened. (65)

ALFIERI: Eddie, I want you to listen to me. [*Pause*] You know, sometimes God mixes up the people. We all love somebody, the wife, the kids – every man's got somebody that he loves, heh? But sometimes…there's too much. You know? There's too much, and it goes where it mustn't. A man works hard, he brings up a child, sometimes it's a niece, sometimes even a daughter, and he never realizes, but through the years – there is too much love for the daughter, there is too much love for the niece. Do you understand what I'm saying to you?

EDDIE: [*sardonically*] What do you mean, I shouldn't look out for her good?

ALFIERI: Yes, but those things have to end, Eddie, that's all. The child has to grow up and go away, and the man has to learn to forget. Because after all, Eddie – what other way can it end? [*Pause*]. Let her go. That's my advice. You did your job, now it's her life; wish her luck, and let her go. [*Pause*] Will you do that? Because there's no law, Eddie; make up your mind to it; the law's not interested in this. (42)

To which Eddie retorts that he feels he is robbed of his property by the young Rodolpho, whom he calls angrily "a punk". He considers the niece his property, for whom he sacrificed twenty years of hard toil and hunger, which gives him the right to forbid her to marry a worthless man as he sees Rodolpho, a robber of his property. He considers Rodolpho

effeminate, maybe a transsexual, and he wants to humiliate him: when finding the two lovers alone at home, he kisses the niece's mouth and then he kisses Rodolpho's mouth mockingly.

EDDIE [*with a helpless but ironic gesture*]: What can I do? I'm a patsy, what can a patsy do? I worked like dog twenty years so a punk could have her, so that's what I done. I mean, in the worst times, in the worst, when there wasn't a ship coming in the harbour, I didn't stand around looking for relief – I hustled. When there were empty piers in Brooklyn I went to Hoboken, Staten Island, the West Side, Jersey, all over – because I made a promise. I took out to give to her. I took out of my wife's mouth. I walked hungry plenty days in this city. [ *It begins to break through*] And now I gotta sit in my own house and look at a son-of-a-bitch punk like that – which he came out of nowhere! I give him my house to sleep! I take my blankets off my bed for him, and he takes and puts his dirty filthy hands on her like a goddam thief!

ALFIERI: But Eddie, she's a woman now.

EDDIE: He's stealing from me!

ALFIERI: She wants to get married, Eddie. She can't marry you, can she?

EDDIE [*furiously*]: What're you talking about, marry me! I don't know what the hell you're talking about!

[*Pause*]

ALFIERI: I gave you my advice, Eddie. That's it. (49)

Finally, Eddie seeks out Beatrice, her forgiveness and love. Beatrice sees through his behaviour; she is permanently aware of his desire for his niece.

BEATRICE: You want somethin' else, Eddie, and you can never have her! (83)

In his essay "On Social Plays: The Introduction to *A View from the Bridge, Two One-Act Plays"* 1955, Miller referred to the structure of the Greek one-act tragedies and to other concepts that have disappeared from the modern drama. Miller identifies the difficulty of writing a drama involving both the concept of ultimate law and modern living. The solution he finds for unifying these concepts is the character of Alfieri, the actual "view from the bridge "between the Italian culture and the American culture and law. Alfieri himself is no ancient American, but only the second generation of Italian immigrants. However, he has intimate knowledge of both laws and civilizations and he is a lawyer, whose profession makes him acquainted with the American law and helps him to save the two illegal migrants from prison by paying their bail. When the police from the Immigration Bureau come to take the two brothers, Marco spits in Eddie's face. It means that he has understood that Eddie was the one who denounced them. Now, with the bail paid by Alfieri, they will not go to jail, Rodolpho will be able to marry Catherine and become an American citizen, but Marco will be sent back to Italy. Alfieri observes and analyses objectively the facts in Eddie's drama and the story is told later than the events in the play, so there has been time to judge them. Alfieri's part in the play looks like that of the ancient Greek chorus. Eddie, the hero, is the type of Euripides' s tragic hero, ruined and killed by his own self-destructive flaw.

For when the Greeks thought of the right ways to live it was a whole concept, it meant a way to live that would create citizens who were brave in war, had a sense of responsibility to the polis in peace, and were also developed as individual personalities (*The Introduction* 5)

Thus, in his opinion, what modern theatre lacks is a sense of the whole human personality or the wholeness of the value of good. Such a case is Eddie. He lacks a moral of the whole good, he imagines he is always right and never wrong in whatever he does, but he confounds the notion of financial duty to a family with the ethics of fatherhood and the duty to the community to which he belongs with his concept of property.

Migrants no longer have a homeland. Their homeland is the land where they can find a job or the land that pays better. They have left their native country because of unemployment and they are stateless. Marco has three kids at home, the eldest one of whom is ill with

tuberculosis. Marco and his wife have agreed that he would stay in the States at least for three years, in order to gather enough money to support his family back at home in Italy. Rodolpho does not have any family responsibility. He has travelled and worked in a number of countries and on fishing ships. He is talented in many respects. He sings well, although Eddie enviously criticizes him for having a too high tenor voice, which in Eddie's opinion is a sign of effeminacy, as is Rodolpho blond hair. He can also cook and sew, which Eddie does not consider proper talents for a man, but signs of femininity. In his conversation with Catherine, he tells her of his travels for work to Yugoslavia and to Africa, as well as on fishing ships. His highest dreams resume to gathering enough money to buy a blue motorcycle that he may use for carrying messages for the customers of a hotel and making much more money as a messenger.

RODOLPHO: Messages! The rich people in the hotel always need someone who will carry a message. But quickly and with a great noise. With a blue motorcycle I would station myself in the courtyard of the hotel and in a little while I would have messages. (*A View* 31)

RODOLPHO: ….the machine, the machine is necessary. A man comes into a great hotel and says, I am a messenger. Who is this man? He disappears walking, there is no noise, nothing. Maybe he will never come back, maybe he will never deliver the message. But a man who rides up on a great machine, this man is responsible, this man exists. He will be given messages. (31)

Catherine is so fascinated by the Italian music and by the orange trees full of fruit that she would gladly go to live in Italy with Rodolpho. But he will not come back to a homeland of unemployment. There are already plenty of tenors back in Italy and he could not make a living out of singing. His dream is to become an American citizen and remain in the U.S.A. for good. This factotum can do anything to earn a living. Once, when the baritone soloist of the hotel's restaurant was sick, he replaced him for a night with his tenor voice and he gathered so much money from the customers that he and Marco's family lived on it for two months. He is able to sing any genre of songs:

RODOLPHO: Napolidan, jazz, bel canto - I sing "Paper Doll", you like "Paper Doll"? (32)

Catherine is enthralled by his singing, but Eddie brutally stops him, arguing that he is noisy and he should be quiet, not to be remarked by the Immigration denouncers in the building. Moreover, as Mike says, Rodolpho "is humorous."

MIKE: You never can remember what he says, y'know? But it's the way he says it. I mean he gives you a look sometimes and you start laughin'! (35)

Jealous Eddie finds only drawbacks and no qualities in Rodolpho's talents, and he accuses him to Catherine of being interested in marrying her only to get American citizenship this way, and afterwards going to leave her.

EDDIE: He marries you he's got the right to be an American citizen. That's what's going on here. [*She is puzzled and surprised*] You understand what I'm tellin' you? The guy's lookin' for his break, that's all he's lookin' for. (41)

EDDIE: Katie, you're gonna make me cry here. Is that a workin' man? What does he do with his first money? A snappy new jacket he buys, records, a pointy pair new shoes and his brother's kids are starvin' over there with tuberculosis? That's a hit-and-run guy, baby, he's got bright lights in his head, Broadway. Them guys don't think of nobody but theirself! You marry him and the next time you see him it'll be for divorce! (41)

Catherine dreams of orange trees and lemon trees full of fruit, of a heavenly Italy. For her, the known world is reduced to Brooklyn; being a poor girl, she has not seen Staten Island or other parts of New York. The result of Eddie's allegations about Rodolpho is that Catherine asks the latter if he would agree to live with her in Italy after they get married. He answers that he will not marry her if it were to live in Italy, but that is not for the reason invoked by Eddie.

The actual reason is that he could not find a job in Italy, and his purpose in life is to find employment in America and get a citizenship here. Catherine is wrong to think that he wants to marry her for the sake of a citizenship, as Eddie has accused Rodolpho. He is actually scared of unemployment.

On his and Catherine's wedding day, Rodolpho apologises to Eddie and even tries to kiss his hand, in a Sicilian tradition, but Eddie rejects him. Marco appears and calls Eddie's name provocatively. As he and Eddie have an altercation, Eddie attacks him with a knife, but Marco turns the edge of the knife towards him and stabs him in self-defence. Eddie dies in forgiving Beatrice's arms. Now Marco is going to be arrested for murder, or for manslaughter by self-defence. His freedom has come to an end. America has made a convict of him and three orphans of his children.

The central conflict of the play is between the law of the Sicilian community and the American laws, that is between the tribal and statal laws. Eddie, who denounces the illegal migrants, pretends allegiance to the American state law, but is condemned by the Italian community. His place is in neither system. Rodolpho, with no family burden, is meek toward Eddie, wishing his good word on the day of the wedding, but Eddie is madly blinded by his jealousy. Rodolpho's love for Catherine is not very obvious in the play. When he states that he would not marry her if it were to move to Italy, that what he desires most is to live in the United States, where there is work for the migrants, he seems to motivate Eddie's lack of confidence in his honest intentions toward Catherine. Maybe any American girl would be good enough for him as long as she offers citizenship to him. Moreover, his feminine beauty and talents, his high tenor voice and his art of being "humorous" and lovable to the men in the neighbourhood are details that present him as a rather bisexual personality. Marco is out of place practising the Sicilian law of vendetta on the American territory. He has lost his right to remain in America because of Eddie's denunciation, and his children are now condemned to hunger.

MARCO: Animal! You go on your knees to me! (84)

At several moments in the play the audience can see that Eddie's love for Catherine is not normal. For instance, when she lights his cigar, it gives him such pleasure that the act becomes burdened with phallic connotation. What Eddie attempts to save in the end is his image in the community's eyes, but he tries to kill Marco instead of offering reconciliation. What destroys Eddie is his inability to negotiate between the Sicilian and the American culture and law. Alfieri, the Italian-American lawyer, is able to negotiate between the community and the state in order to save the two migrant brothers. For Alfieri, the basic conflict is not between tribal and state law, but between communal and personal reality.

Alfieri, and Miller too, is in the end confused. The conclusion of the play is that there is no ultimate law. Modern people can no longer make the difference between what is right and what is wrong, and, thus, the truth is probably half way, Alfieri's view from the Brooklyn bridge.

Miller debates a few themes: The irrational animal in human psychology; Community law; Naming names.

The irrational animal in human psychology: Alfieri and Beatrice watch Eddie as the human irrational man led by animal instincts. Although there is understanding and indulgence from both of them to him, Alfieri suggests that it would be wiser to choose the half-way path between instincts and social or family duty. Losing control leads to tragedy for him and for the others around him. He has no measure and no conscience.

Community law: the immigrants' community has its own laws and traditions, and does not abide the American state laws, it systematically opposes them by illegal immigration. All the characters in the play act in allegiance to the community law. There is only one exception, Eddie the denouncer. However, he himself is subject to the community law when he resorts to revenge as a way of action.

The consequences of naming names to the Immigration Bureau are grievous for Eddie Carbone. He is condemned and rejected by the whole Italian community of Red Hook, Brooklyn. The play was written at a time when Miller himself was unsuccessfully requested to denounce colleagues' and friends' names doing communist politics. In McCarthy's years, Miller was the opposite of Eddie, he obstinately refused to betray his communist acquaintances. He might have been ostracized for exactly the opposite reason for which Eddie is ostracised: Eddie denounces names and he does it without being requested to.

Some motifs appearing in the play are: Community; Womanhood; Homosexuality.

Homosexuality: Although it is not specifically mentioned, homosexuality is what Eddie accuses Rodolpho of, by repetitive flaws in the latter's manliness that Eddie mentions. Rodolpho looks, sings, sews and cooks like a woman. Eddie mocks at him by kissing him on the lips, a parallel to the kiss on Catherine's lips. Beside Eddie, Louis and Mike, when talking about Rodolpho, mention his "humorous" side, his not being normal.

Womanhood: What defines a woman is made very clear in Beatrice's talks with Catherine. She tells her niece to end playing the little girl for Eddie, because she is a grownup woman and he is a grownup man. Thus, she should dress more decently in his presence, stop kissing and embracing him at his arrivals, no longer accompany him in the bathroom when he shaves himself. Pudicity and reserve are the attributes of a young woman who is no longer a childish little niece. Also, she has to find a job, and stay at work more than she stays at home, find a man and marry him.

Community: Community is the context of the facts in the play. Everyone lives, watches and is watched, judges and is judged by the community. Having a good name is a necessity that Eddie obeys to after having sinned. The neighbours know everything about the illegal migrants housed in Carbone's flat, they know about all the conflicts that their presence there has started. The community is forced to reconcile the Italian tradition and the American law.

Miller uses a number of symbols in the play: Italy; Brooklyn Bridge; High heels.

Italy: Italy is the homeland and culture left behind long ago, full of tropical beauty, music, poverty and unemployment. What the country means to a character is different from one to another. For Catherine it is a fairy land of romance, music and tropical orchards. On the contrary, Rodolpho, who has just come from there, associates it with unemployment, poverty and hunger. All the characters, even those who have lived far from Italy for a long time, associate it with tradition and consider it their home. Italy is the basis of the social practices and religion uniting the community of Red Hook. Although everybody in the play loves Italy, no one wants to return there.

Brooklyn Bridge: The Brooklyn Bridge is a symbol of two cultures and of the pathway from the Italian community to the American society. The bridge, very close to the Red Hook neighbourhood, is symbolic of industry, of a more elevated viewpoint from where one can assess nationality issues in a more abstract perspective. Alfieri, as the narrator and judge of the play, may be the bridge itself. He tries to negotiate a position from where one can make sense of the drama. He has the advantage of the time having passed since the events and setting the logic of things.

High heels: For Catherine, high heels represent being coquette, flirting, being sexually attractive. High heels are a sort of passage to womanhood. The attention she draws from men due to the high heeled shoes makes happy and proud of her femininity. While she loves high heeled shoes, Eddie hates them for the same reasons. He is afraid that some man will remark her and will eventually take her away from his life. She is obliged by him to give them up in his presence.

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# MORAL DRAMA IN ARTHUR MILLER'S „ALL MY SONS"

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***Abstract:*** *This article analyses how Arthur Miller constructs a tragic play on the war theme and the failing American Dream theme, in an ancient Aristotelian unity of space, time and action, how he structures his tragedy in three acts leading from order to conflict and ultimately to chaos.*

*He debates a few themes: "Moral integrity"; "Responsibility"; "Trust"; "Parenting." Some motifs appearing in the play are: Secrets; Clothes; Letters. Miller uses a number of symbols in the play: Prison; Airplanes and pilots; The apple tree.*

*The analysis shows how responsibility for a shipping of faulty cylinder heads for war planes resulted in the death of twenty-one war pilots and consequently the confinement of Steve Deever, Joe Keller partner and friend, whereas Joe was exonerated for being absent from the factory on the fatal day of the shipping. When reading from papers about his father's imprisonment and its reason, Larry, the elder Keller boy, a war pilot, commits suicide during a flight mission.*

*Three years later, his mother is still waiting for him to return alive, while his brother Chris and his former sweetheart Ann intend to get married. Ann carries the letter Larry wrote to her a few minutes before leaving on mission. Her brother visits Steve Deever in jail and comes with the information that Joe was equally guilty of the faulty shipping.*

*Threatened by his own second son Chris to turn in to the law, Joe Keller, having heard the truth about his elder son's death, decides to pay for his sin by suicidal shooting.*

***Keywords:*** *Aristotelian unity; cylinder heads; jail; suicide; atonement*

One could state, without exaggerating, that all of Arthur Miller's plays are centred on ethical debates.

Thus, the best known to the Romanian readers and audiences, *Death of a Salesman*, deals with the moral issue of an old salesman's suicide in order to bequeath his family the insurance money. Willy Loman is no hero in the terms of the ancient Greek tragedy, and the cheating of his death subterfuge cannot be morally recommended. But it is the act of a supreme sacrifice for his dear ones, his wife and his jobless sons. Do the latter ones deserve such inheritance? One of them is kleptomaniac, the other one is also an unemployed failure. When the old bread-provider, the elderly father, no longer has trade success, he resorts to this tragic hoax. Is his act moral or immoral?

In *The Crucible*, a whole community undergoes an epidemic of anti-witch female hysteria, delivering to death by execution co-citizens, on no real or objective reasons. The case is morally horrendous, and the trial, known to be historically real, disgusts and revolts the audience. What is the moral purpose of the witch hunting and execution? It is a wicked collective murder, unveiling human baseness and madness. It brings to date the Middle Age Inquisition methods, on a larger scale than in the older times.

In *After the Fall*, success and glory bring about the moral decay of a show doll to the condition of a moral and psychical ruin. Can public success be the cause of moral ruin?

In *A View from the Bridge*, a quasi-incestuous love and jealousy for a foster niece determine a middle-aged Italian-American to denounce to the Immigration Police two illegal Italian immigrants, his wife's cousins. The "bridge" between two cultures and two ethics, the American law and the Italian syndicate law is the narrator lawyer Alfieri, who pays the bail for the parole of the two immigrants, but, in conformity with the Italian law, one of them wanting to pay a lesson to the denouncer, is attacked with a knife by the latter, and changes the direction

of the knife, unintentionally killing the attacker and thus being condemned to imprisonment for murder. The lawyer who tells the story is aware of the complexity of multiple entangled dramas: the poverty and unemployment in Italy, which caused the two new-comers to immigrate in the U.S.A., the denouncer's impossible desire and jealousy for the adolescent niece, the denunciation to the Immigration Law Bureau, which is legal by the American law and criminal by the Italian syndicate law, the unintentional killing, actually a self-defence act. Where is the actual justice in the case, how can one bridge these two worlds with their problems and cultures?

Therefore, Miller seems to be focused on the moral dimension of his characters' dramas, on ethical dilemmas. In this respect, he writes dramas in the line of the great ancient tragedies, updating their topics by bringing them to contemporary times. In some of them, he goes as far as observing the Aristotelian unity of time, place and action. His pattern is the ancient Greek tragedy.

*All My Sons* was written in 1947 and it won the Drama Critics' Award for Best New Play. It is a powerful tragedy. It starts with innocents' deaths and ends with a suicide. It is a play about the immorality of war as a death industry and a killer of young lives. Joe Keller, the central character of the play, is an industrialist whose munitions factory provides cylinder heads for war airplanes. His only means of bread winning for his family is the incessant functioning of his factory.

After both owners were charged with shipping defective cylinder heads for airplanes during World War II, Joe's partner Steve Deever was convicted and served his sentence, but Joe was exonerated, because he was not present at work on the day of the shipping of the faulty cylinders, apparently being sick in bed. However, he has been a very healthy and conscientious worker all his life, who has never been absent from work, except on the shipping day, when he gave the telephone order to Steve Deever, his partner, friend and neighbour, to mask the faulty parts with paint and to ship them all one hundred and twenty-one, which caused the fall of twenty-one airplanes and the death of their pilots. Hence both the Kellers and the Deevers have been experiencing shame and guilt. The moral issues discussed by the play and the characters are truth and loyalty.

Larry Keller, the elder son to Joe, died on November 25th three years and a half ago, as a war pilot. He was reported "missing", and neither his body nor his plane have been discovered from the sea in the Far East, a fact which leads Kate Keller, the mother of the missing pilot, to cling to the illusion of his being alive and going to return one day.

Kate has been obsessed with waiting for Larry to return, and she planted an apple tree in their garden in his honour. Now, three years later, the apple tree, full of fruit, was blown down by the wind on the night before, as a symbol of Larry's death, which brings despair to Larry's superstitious mother. Everyone in the play interprets the breaking and falling down of the tree as a sign of Larry's death.

Ann Deever, Larry's former sweetheart, and the Kellers former neighbour, arrives on this fatidic day, brought to the house by Chris, the younger Keller son, who is in love with her and who intends to marry her. After more than three years mourning, there is nothing immoral in Ann's decision to marry Chris, with whom she has fallen in love. She has always been sure that Larry died on that November day, and she comes to convince illusion-filled Kate that her elder son is certainly dead and she can allow her younger son to marry Ann. However, neither Kate nor Joe admit the fact that Chris can marry Ann or the reality of Larry's death saying that "there's no body and no grave," so Larry may come back home one day, as other missing soldiers have done. The mother weeps full of pain at the event of the apple-tree cracking, as she has always interpreted the tree's life as Larry's survival. Kate confesses having a vision of Larry flying over the house at the moment when the tree cracked. Moreover, in her dream she saw his face and heard him speak.

Frank, the Kellers' new neighbour replacing the Deevers, an amateur astrologer, has been working on Larry's horoscope for a long time, in order to find out if the 25th of November was a fortunate or unfortunate day for him, and thus, to know if they still can hope he has survived and will eventually come back. He has done this for Kate's sake. Moreover, it seems that Joe, the father, also clings to the expectation of Larry's return, neither parent can accept their son's death.

Chris tells the Keller father about his intention to marry Ann, and Joe reacts to this as if Chris is out of his mind. In his opinion, Ann has always been "Larry's girl." (Miller 100) Chris is ready to give up his heritage of the factory and to move away with Ann. He asks his father to admit the truth of his elder son's death. Moreover, Kate confesses to her husband that she suspects that Chris wants to marry Ann, in which case she is going to commit suicide. Joe is apparently a successful businessman, but he is tormented by feelings of guilt and fear of exposure.

Ann is put up on purpose by Kate in Larry's room, where his clothes and shoes stay prepared for him to return, to show her clearly that in this house she is forever considered to belong to Larry. When asked by Kate if she dates anyone or if she still waits for Larry, Ann denies waiting, which makes Kate mad.

When asked by Frank, the neighbour, about her father's state in prison, Ann confesses that neither she nor her brother George have ever communicated with the convict father these last three years. She remembers the neighbours would call the Deevers "murderers" when Steve was imprisoned, which caused the son and daughter's moving away. Ann wonders whether the faulty cylinder heads may have caused Larry's death, which Joe denies, as Larry flew on another brand of airplane. Joe tells her that he was in the cell next to Steve's on the day they heard about Larry's death and that he remembers Steve having cried through the night at the news.

This day, Chris proposes to Ann and she accepts. He confesses that he himself has a burdened conscience, as he commanded a company of soldiers most of whom died whereas he escaped. He feels guilty about their deaths and about his family's role in the death of many soldiers during the war. He has been changed by the war, he has an empathetic and morally just character.

Ann is called on the phone by her brother George, a lawyer, who has just visited their father in prison for the first time in three years, and who is coming to tell her news about their father. Joe Keller is frightened that George may reopen the case and accuse him of guilt and send him to jail. He tries to buy Chris's conscience by promising to him that he will rename the business "Christopher Keller, Inc." He wonders aloud whether Chris is ashamed by the money he made during the war.

Starting with Act One, the main conflicts of the play are established: father-son, husband-wife, truth-illusion, everything triggered by a crime committed three years before. Chris expresses clearly his love for Ann, his scepticism about the past facts, his belief that his brother is dead.

"I've been a good son too long, a good sucker. I'm through with it" (102)

Moreover, Miller introduces a seemingly unnecessary secondary character, boy Bert, who plays with Joe the imaginary jail game in the Kellers' basement. Bert and the basement jail function as a foreshadowing of the discussions about Steve Deever's convicting and about the necessary surrender to justice of Joe Keller in Act Three.

Act One reveals only parts of the truth about the characters. George is expected to arrive and bring news, but no one knows what his intentions for coming are. Joe declares that Steve is not a criminal, but this brings the suspicion of his own complicity to the cylinder affair. The respectable family of the Keller parents appears to be less than perfect, and hiding secrets of greed and guilt.

Joe, as the main hero of a Greek-like tragedy, is the father who committed a sin a long time ago, a sin for which his friend paid with his freedom and his own son paid with his life. The focus of the play is the irony that the son may be dead for the father's sin.

Joe says "I had two sons, now I have one", starting to confess his that he is responsible for the mishappening of the others. Kate is openly mourning, sometimes hysterically, whereas Joe is calculated, hides his thoughts, is cunning in his worry that the trial may be re-started by a vindictive George. Although neither George nor Larry appears, their threatening looming from the past and the future make the present full of tension and foreshadowing.

In Aristotelian unity of time and place, Act Two continues the action of Act One in the garden in the afternoon of the same day. Chris cutting off the fallen crown from the stump of the apple tree is symbolic of telling his mother that Larry is dead. Kate prepares for George's arrival by preparing his favourite grape juice. She acts both motherly and friendly, but she may be shrewd.

When Sue appears, Ann and Sue discuss the marriage with Chris and Sue advises Ann to live this home and start from scratch somewhere else. It is clear that Ann is not welcome as Chris's wife by the Keller parents. Sue accuses Chris of being a phony idealist, who has known about Joe's complicity in Steve's crime. When Chris appears and is asked by Ann about it, he denies having ever known that his father was guilty of anything in Steve's case. Sue tells Ann, "Everybody knows Joe pulled a fast one to get out of jail." (131)

At Joe's coming, the latter shows his approval for Ann and Chris's marriage and his plan to talk about it to Kate in the evening. He wants to keep Chris in the town by making him the owner of the factory and promises to offer Steve a senior position in the factory at his getting free from jail, a suggestion that Chris finds wrong.

When Jim, the neighbour doctor appears, he warns them that coming George "has blood in his eye", he is coming for revenge and for taking Ann away. When George arrives, he is friendly welcomed by Chris.

When Sue and Jim ask George to come and see what they have done to his former house, he refuses, telling them that he prefers it the way it used to be, therefore he sticks to the past reality. In this line, he is impressed by Kate's having prepared the favourite apple juice of his childhood.

Ann's remark about George's hat is retorted by him that he has got it from Steve. When she asks about Steve's condition, George answers that he has decayed physically and then bluntly insists on Ann's not marrying Chris and immediately leaving the Kellers to go out of this town. He believes that he has the right to forbid his sister to marry Chris. As he is ashamed of his father 's crime, he has rejected him during his conviction term. George tells his sister that they, Steve's children, have had an abominable behaviour towards their father. He did not deserve this revengeful silence from them. He narrates what happened on the day of the guilty shipment. Joe was, for the first and last time of his working life, absent from the factory, and he was asked by scared Steve for agreement or refusal to ship the faulty cylinder heads. On the phone, the pretending sick Joe ordered Steve to paint them and ship them, which Steve did. Joe knew that a phone call could not be used as evidence in court in the possible trial to follow.

When George heard about this fact from his father, he realised that he and his sister and everybody else involved in the story have lived all these years believing a lie. He wants to tell the truth to Joe immediately, but Ann convinces him to postpone this confrontation. When Kate appears, she remarks that George has grown thin and old, like a "ghost", she wants him to stay for dinner, to be properly fed. George was once involved with Lydia, who is now married with children to Frank. Their love story is another ghost in the play.

When shaking hands with George and inquiring about Steve's state, George tells him that Steve is not healthy because of his soul problems. When Joe suggests giving Steve a job at the factory at his parole liberation, George refuses bluntly, remarking Steve's hate of Joe:

"he hates your guts, Joe" (151), as he also hates all the people who made money from the war. Shrewd Joe retorts recalling a time when Steve's negligent leaving a heater boiling at the factory nearly caused an explosion, and a time when he lent money to Steve who invested it in a silly way, and he even dares call Steve a swindler.

When Kate tells George that Joe has never been sick or absent from work, Joe quickly remarks the exception when he had the flu on the shipping day, and stayed at home. George realises that Joe has been using a lie about that day.

Frank appears to tell Kate that November 25th was a "fortunate day" in the horoscope for Larry, so he could not have died on that day. When Kate says that she believes it and she wants Ann to leave with George instead of staying with Chris, she has already packed Ann's luggage, and Ann follows her brother to the taxi cab. Kate is superstitious. She believes in Frank's horoscopes, she has signs of a neurotic behaviour, is plagued by insomnia, headaches and nightmarish dreams and visions.

Chris confronts his mother, asking her to face the truth that Larry is dead. Joe agrees with him. In a rage, Kate slaps Joe and declares that she will never let Larry go and that she knows about Joe's part in the past disaster. Chris is perplexed, and realises that his father lied all the time and has a conscience burdened with twenty-one pilots' death. Joe defends himself, saying that he never murdered anyone, and that he did it all for the sake of his family's financial good, and that he realised that the cylinders would actually be mounted on airplanes only too late to mend the mistake, but Chris makes a scene, calling his father less than an animal and hitting him on the shoulder.

In Act Two, all the characters except Kate advance from assumption to conviction of truth. This leads to an accumulation of tension and conflict between them, announcing a tragic ending. Ann and her brother stand for the truth, the Keller couple are accomplices in a criminal lie, having to pay for Joe's sin. Joe, who asked in Act One, "What have I got to hide?" (100) changes his statement into a remark about Steve that actually applies to himself, "There are certain men in the world who rather see everybody hung before they'll take the blame." (152) The irony is that Joe committed the crime so that he would not see his sons in poverty, as he had been in his childhood, and finally he loses them both, Larry to death and Chris to leaving all that his father offers him and taking him to justice making. Joe is the personification of the post-war American Dream. However, he is not as honest as he tries to look, he wears a mask, under which he is driven by the single-mindedness of his wish to provide for his wife and sons.

It is difficult for a playwright to achieve more darkness, conflict, stormy atmosphere than Miller does in Act Two, moving from the serene morning of Act One to a an agitated sunset full of hate, lies and revealed truth in Act Two, but he manages to carry the action to a tragic ending in Act Three, occurring at midnight. The play observes the structure of a classical tragedy.

When Joe tells Kate that "she's out of her mind" (156) and "she's been talking like a maniac" (155) for three years and she slaps him, this seems to be the tension climax of the act. When she says, "God does not let a son be killed by his father" (156) she admits that Joe is guilty of Larry's death and she may be an accomplice. She may suggest that God does not exist, otherwise He would not tolerate such a crime to happen.

Act Three happens throughout the night. Sleepless Kate sitting in a rocking chair waits for Chris who has left the house in a rage. She does not know whether he will return, but Jim, the neighbour doctor, tells her that he will, and that he does not have the "talent" to stand living with lie as truth, as his parents have. When Joe appears, she tells him to surrender to law, and at his justification that he did all because of and for the sake of his family, she states that there is something above the family, referring to human and divine justice, and that for Chris, whom Joe considers to be lacking practical and financial sense, this priority holds true.

Ann is a compassionate and loving girl, though she and her brother have not communicated with their father since his being imprisoned. She loves Chris and she wants to be just and fair to all his family, that is why she carries the secret of the letter that she hesitates to show but she will finally reveal. Each time Ann argues with Kate, the latter changes the subjects or avoids confrontations. After the father's imprisonment, she moved to New York and found a new job. She is the only person in the play without a moral flaw.

Ann comes to ask Kate to let her and Chris get married, and when Kate refuses, she shows her a letter written by Larry to her on the morning before his suicide by plane fall. She had no intention to use this letter to convince Kate of Larry's death, but Kate's continuing delusion has left her no other choice. Chris returns and tells Ann that he will move to Cleveland, because he cannot live under the same roof with his criminal father. He will not send him to prison, but he will force him to confess and repent. "Now, if I look at him, all I'm able to do is cry."

Joe comes and justifies his deed by the fact that many people have made dirty money with war businesses.

"Who worked for nothin' in that war? …Did they ship a gun or truck outa Detroit before they got their price? Is thet clean? It's dollars and cents, nickels and dimes; war and peace." (168)

Chris confesses that he loved and respected Joe, so he cannot approve such a justification.

At the dramatic climax of the act, Ann shows the letter written to her by Larry to Kate and to Joe. In this letter, Larry writes about his definite intention to commit suicide as a reaction to his father's guilt of having caused the death of twenty-one pilots. He read in a newspaper about Steve's being imprisoned for the guilt, while Joe was exonerated.

"My dear Ann, it' s impossible to put down the things I feel, but I've got to tell you something. Yesterday they flew in a load of papers from the States and I read about your father and Dad being convicted. I can't express myself – I can't tell you how I feel – I can't bear to live any more. Last night I circled the base for twenty minutes before I could bring myself in. How could he have done that? Every day three or four men never come back and he sits back there doing business…I don't know how to tell you how I feel…I can't face anybody…I'm going out on a mission in a few minutes. They will probably report me missing. If they do, I want you to know that you mustn't wait for me. I tell you, Ann, if I had him here now, I could kill him" (169-170)

Joe declares that he finally understands and he will turn in. He goes into the house and shoots himself. Kate tells Chris to go on living, as it was not his fault. Joe cares most about family and financial success, in his American Dream. His failure is the downfall of the American Dream, admitting lack of integrity for success, and a bitter condemnation of war and business out of war.

In Act Three, everything that was hidden in Act One is openly shown again and again. Kate is faced with the objective reality of Larry's death. Joe is confronted with the disclosure of his lie and the necessity of his surrender. George and Ann are confronted with their guilt of punishing their father by silence and with the necessity of supporting him and maybe freeing him by parole. The author does not make it clear whether Ann and Chris will carry on being a couple, but the audience is left the hope they will.

Kate is the ethic centre of the play. Her delusion about her lost son led her to anxiety and superstition. She refuses to accept Ann's marriage to Chris because that would mean the acceptance of Larry's death. If she accepts Larry's death, she must accept Joe's guilt. Moreover, accepting Larry's suicide means that Joe is responsible for the deaths of twenty-one pilots and should be imprisoned beside Steve Deever. She believes that God would never allow that a father might take the life of his son. When Kate accepts the truth of Larry's farewell letter

to Ann, she is freed of her former delusion. At the end of the play, she seems to have become more powerful, as she consoles her son Chris.

Chris shares with Ann a particular story about one of his soldiers in his company who gave him his only pair of dry socks. The unity of the soldiers makes him responsible for the fate of all the men involved in the war. Thus, he feels ashamed for the money his father made from the war, so much more when he learns that it was dirty money, stained with blood. However, he cannot choose between his father and justice, he feels he is a coward:

"I'm yellow. I was made yellow in this house because I suspected my father and did nothing about it." (166)

He feels he is defeated by the circumstances and he cannot go on with Ann. He is the victim of the play.

In irony, Joe finds out that, of his sons, Larry was the more devoted to the survival of the business. However, Larry was more desperate than Chris at learning the terrible news. Thus, Joe has misjudged the moral character of both sons. The victory of truth means personal failure for nearly all the characters.

In the ancient tragedy line, the play moves from order and serenity to chaos and darkness. It is an American tragedy of the years after World War II. Although war is glorified its worth is doubted. Although the money of the American Dream is worshipped, it is unmasked to be dirty. Although financial success is the goal of the Americans, it is also their enemy. Although men and women are said to be equal, women are the victims of men. The contrasting pairs that Arthur Miller has found out are still holding nowadays.

Certain important themes are dealt with in the play: "Moral integrity"; "Responsibility"; "Trust"; "Parenting."

Of course, the main one is "Moral integrity." Like in *Death of a Salesman*, money for one's dear ones and the fear of poverty lead a man to breaking the law by committing a delict, only here the crime is not that of suicide for insurance money, but a much more grievous one: shipping faulty pieces of munition to the war aviation and thus causing the death of twenty-one pilots. Joe Keller cares for money and for his family, and for them he betrays his friend and partner, and his country's aviation and the lives of the soldiers piloting planes at war. On the contrary, his son Chris is not so much interested in the business and making money as he is in the ethics guiding people's lives. Similarly, his brother Larry committed suicide in atonement for his father's pilots killing.

The pursuit of money as a main feature and flaw of the American Dream, is the fault of Joe Keller, and determines all the ensuing tragedies. His son Chris, rejects money pursuit, turning his father's expectations down.

Another theme of the play is "Responsibility". Who is responsible for the deaths of the twenty-one pilots? Why did Steve get convicted whereas liar Joe was exonerated? Why did Larry to pay with his life for his father's deadly sin? Is it right to have Steve incarcerated and Joe free? Is George right to forbid his sister to marry one of the killer's family? Is Chris right to ask his father to turn himself in? All these question lead to the main original issue: who, if not Joe Keller alone, is at the root of all these tragedies? It is not until hearing Larry's letter being read aloud that shirking Joe, who cynically committed crimes and then fled from taking responsibility for his sins, finally decides to pay for his sin. But he avoids to go to prison and chooses a more cowardly payment for guilt: shooting himself.

Another theme of the play is "Trust". If, at the beginning of Act One, the three neighbour families, the Kellers, the Baylisses and the Lubeys enjoy peace and perfect vicinity and friendship, throughout the installing chaos and questioning of both the past and the present, their friendly ties shatter and incredulity and accusations arise. Meanwhile, Ann's and George's comings with all their problems and those of Steve and of Larry, lead to Chris's losing trust in his father to the point of threatening to defer him to justice, and to Kate 's losing trust in Frank's

astrological foretelling, and to Ann and George's losing trust in their righteousness to have been silent and vindictive towards their convicted father.

By Act Three, chaos and tragedy have prevailed. The surviving son does not trust his father, but he has also lost trust in his dream of marriage and family in general. Moreover, his mother, Kate, loses trust and empathy for her husband.

Another theme, leading to the title choice, is "Parenting." War has meant a change and dislocation of roles, children no longer look up to parents as role models, but they find inspiration in their comrades of arms.

Neither of the fathers in this play are role models for their children, they are rather anti-models that their children either totally reject (as in Steve Deever's case) or threaten to send to trial or commit suicide to atone for their father's mortal sin (as in Joe Keller's case). Fathers no longer play their traditional role of pater familiae, but become a source of shame, social rejection and justice trouble to their children. Ann remarks to Chris:

"You are the only one I know who loves his parents" (119)

Even the devoted Kate fails to be a good mother. Her tragically ungrounded hope for Larry's return makes her a poor mother to Chris, and she stands against his happiness by marriage to Ann. The end of the play brings her to reality, and Joe to admitting his failed role and immense guilt, when he utters, before his suicidal shooting:

"Sure, he was my son. But I think they were all my sons. And I guess they were, I guess they were." (175)

Some of the motifs this play uses are: "Secrets"; "Clothes"; "Letters".

"Secrets": There are many secrets either revealed or hidden in the play. Ann and Chris's intention to get married is initially a secret which they first share with Joe and only later with Kate. Chris speaks about his secret disillusionment regarding war with Ann. Bert plays the game of the jail in the basement with Joe, foreshadowing the ending of the play. Bert will not tell a secret word to Joe, not even when he is threatened with jail. George shares with Ann the secret about his discovery that Joe shirked being sick in order to be absent from work on the day of the faulty cylinder heads shipping in order to put the blame on Steve. The two biggest secrets in the play are Joe's phone call to Steve on the shipment day and Larry's letter to Ann.

"Clothes": The author uses clothes as a way of showing relationships. Ann, for instance, appears in very smart clothes, but she makes the remark that they cost her the salary for three weeks. When accommodated in Larry's room, she is astonished to find all his clothes clean and ironed, ready to be worn, and all his shoes shined. This has been done by Kate on purpose, to show her that she is for the family "Larry's girl" and Larry will doubtlessly return any day.

When George appears from the airport, the first thing Ann notices is his dirty shirt. He also comes wearing Steve's hat, to remind the others of Steve, now in prison. Hats are important signs of personality. Lydia can make her own hats, and she is wearing a very ornated one at the moment.

"Letters": Larry's final letter is the source of truth and disambiguation about his death, expressing his impossibility "to live anymore". Its reading is the climax of the tragedy, his suicide in mission is his atonement for the parent's guilt.

Chris and Ann have been corresponding for three years and have fallen in love through letters, which was a frequent situation during the war. Commenting on Chris's letters, Ann remarks that "Even in your letters there was something ashamed" (121)

Miller uses a number of symbols in the play: "Prison"; "Airplanes and pilots"; "The apple tree."

"Prison": Bert, the boy who plays with Joe the jail game, foreshadows Joe's possible arresting at the end of the play and they have a toy-gun, foreshadowing Joe's real gun with which he shoots himself at the end of the play.

The real jail is that where Steve has been imprisoned for three years. Joe mentions the fact that, when hearing about Larry's death, Steve cried for half a night in his prison cell, neighbouring that of Joe before the latter's exoneration.

George tells his sister that in prison, Steve has grown very little and "in another year there'll be nothing left of him but the smell" (140)

"Airplanes and pilots": The twenty-one faulty airplanes killing their pilots are obsessively mentioned in the play. Larry died in an airplane on a mission. George took an airplane from New York to visit his father in jail and then he took another airplane to the Kellers' town. In her vision, Kate heard Larry's airplane and saw his face and heard his voice the minute before the apple tree cracked.

When Chris asks his father how he could send faulty pieces of munition to the war planes, Joe answers both candidly and cynically that he never imagined that those cylinder heads would be put on war planes (157). Thus, instead of being a means of winning a victory, those pieces become the dark secret of the war dirty trading, the danger of the secrets hidden in the American Dream.

"The apple tree": The cracked and fallen apple tree is full of Christian symbolism, but it is also a symbol of Larry's being alive. Act Two opens with Chris having sawn the crown of the tree to bring home truth to his mother.

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# THE CONFIGURATION OF FEMALE IDENTITY IN THE "SBURĂTORUL" LITERARY CIRCLE

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***Abstract:*** *The present paper examines how the presence and development of feminine voices took shape within the "Sburătorul" literary circle, contributing to the formation of a literary direction that explores various modes of representing intimacy. From a cultural standpoint, the Romanian interwar period was marked above all by the activity of E. Lovinescu and the group he led. Despite prejudices concerning women's status in art and literature (the role of muse rather than artist having long been assigned to them by literary criticism, with G. Călinescu offering a particularly telling example), the doors of Lovinescu's circle were always open to those interested, regardless of "sex, age, region, and, ultimately, nationality" (cf. E. Lovinescu). In this environment, women writers were encouraged to assert themselves in the literary field. Authors such as Hortensia Papadat-Bengescu, Ioana Postelnicu, Cella Serghi, Henriette Yvonne Stahl, Sorana Gurian, and others carried out remarkable literary work within the circle, as also noted by E. Lovinescu in his Daily Agendas. Even so, E. Lovinescu remained attached to a hierarchical view of gender difference, in which the affirmation of feminine subjectivity appeared rather as an exceptional deviation from an unchangeable destiny. Therefore, the aim of this paper is to establish the position these voices held in the development of Romanian modernism and to show how their influence broadened the thematic horizon of interwar literature and the means of expressing human sensibility.*

***Keywords:*** *modernism, the "Sburătorul" literary circle, women's literature, the interwar period, E. Lovinescu*

Relația dintre Eugen Lovinescu și prezențele feminine în cadrul cenaclului literar „Sburătorul" conturează un conflict puternic între perspectiva modernistă a a criticului asupra esteticii și reziduurile unei ideologii încă tributară stereotipurilor de gen. În ciuda deschiderii declarate față de talentul scriitoricesc feminin și scriitoarelor contemporane lui, în scrierile autobiografice rămâne ambivalent față de rolul literar distinct al femeilor. O mărturie elocventă în acest sens se regăsește în evocarea întâlnirii cu Ioana Postelnicu, una dintre cele mai proeminente membre ale „Sburătorului", care pătrunde în cercul literar în 1937, la îndemnul prietenului său T.C. Stan. Împinsă de dorința de a evada din monotonia vieții conjugale, Ioana Postelnicu îl contactează telefonic pe Eugen Lovinescu, afirmând persuasiv că literatura reprezintă pentru ea „un imperativ al existenței". Răspunsul criticului, redat chiar în paginile memorialistice, este tranșant și revelator:

„Literatura nu e în genere o vocație feminină, ci bărbătească. La noi nu cunosc decât puține cazuri de vocație feminină – dincolo de relații sentimentale. De obicei e un simplu popas între două aventuri, o forță neîntrebuințată momentan în preocupări mai esențial"[1].

Declarația, care minimalizează aspirația artistică a femeilor și o reduce la simplă manifestare episodică, chiar accidentală, contrastează puternic principiile teoretice exprimate de Lovinescu în numeroase alte contexte. Lovinescu a arătat că nu urmărea excluderea femeilor din sfera literară, ci, dimpotrivă. A menținut, în majoritatea situațiilor, o atitudine practică și deschisă față de participarea lor la viața cercului, atât prin acceptarea scrierilor lor, cât și prin modul în care le trata ca membre ale grupului, de pildă, acordarea unui loc vizibil și onorific

[1] E. Lovinescu, *Aquaforte*, Editura Contemporană, București, 1941, p. 317.

(arhicunoscutul divan, rezervat exclusiv doamnelor) în salonul cenaclului – gesturi cât se poate de grăitoare. Mai mult, în calitate de prefațator al volumului *Evoluția scrisului feminin în România* (coordonat de Mărgărita Miller-Verghy și Ecaterina Săndulescu), E. Lovinescu reafirma un principiu esențial al esteticii sale:

„[...] arta nu cunoaște sex, vârstă, regiune și, chiar, în ultimă analiză, naționalitate; ea se satisface prin substanța sa și se grupează și ierarhizează după criterii exclusiv estetice. Principiul nu sufere nici o discuție și rămâne absolut... [...] Nu e vorba de a grada operele de artă după sex sau după vârstă ci de a participa în sânul marelui concept al artei, atât de greu îmbrățișat în totalitatea lui”[2].

Există o discrepanță între idealurile formulate în cadrul programatic al „Sburătorului” și judecățile de valoare reflectate în situații concrete, sugerând, mai curând, o fricțiune între concepția lui Lovinescu despre modernitate și reflexele unei mentalități patriarhale internalizate. În cadrul cenaclului „Sburătorul”, vocea feminină este prezentată pe o bază dialectică: simultan sprijinită și privită cu suspiciune, inclusă și totodată condiționată, recunoscută ca prezență, dar nu întotdeauna acceptată ca voce cu autoritate.

În ciuda reținerilor manifestate sporadic față de vocația feminină, predilecția lui E. Lovinescu pentru promovarea literaturii feminine interbelice este incontestabilă și, în multe privințe, inedită în grupurile culturale ale vremii. Ca figură influentă în definirea gusturilor și criteriilor estetice, Lovinescu a facilitat configurarea unui nucleu consistent de scriitoare în literatura română. Aprecierea pe care o acordă unor nume precum Cella Serghi, Henriette Yvonne Stahl, Ticu Archip sau Ioana Postelnicu trebuie însă înțeleasă în raport cu figura centrală a Hortensiei Papadat-Bengescu, fără îndoială cea mai importantă prezență feminină din cercul „Sburătorul”. Lovinescu nu s-a limitat la a aprecia operele literare ale Hortensiei Papadat-Bengescu, ci a dezvoltat, prin articole, cronici și volume critice, o relație solidă și longevivă cu interpretarea operei sale. Construirea relației critice a condus, inevitabil, la o înțelegere mai amplă și coerentă a scriitoarelor ca ansamblu, vizibil articulată în jurul unei estetici a interiorității. În acest sens, după cum remarcă și Elena Zaharia-Filipaș, „procesul de construire a unui concept de literatură feminină”[3] se consolidează tocmai pe considerațiile critice ale lui Lovinescu asupra operei Hortensiei Papadat-Bengescu, scriitoare pe care o consacră drept un reper al prozei moderne. Nu întâmplător, în analiza sa, E. Lovinescu subliniază felul în care, de-a lungul vieții, autoarea se înscrie într-o paradigmă estetică a nuanței psihologice, obiectivarea discursului narativ și inovația formală, trăsături catalogate, până la acel moment, apanaj al scriiturii masculine. Atitudinea benevolentă a lui Lovinescu este parte integrată a unui demers critic  mai amplu de a contura o teorie consistentă a literaturii feminine, nu ca literatură „minoră”, ci ca expresie distinctă a modernității literare.

Lectura pe care o propune E. Lovinescu asupra volumului *Ape adânci* (1919) oglindește același balans între recunoașterea calității literare și reticența de a considera volumul parte a canonului modernității. În recenziile ulterioare, Lovinescu o va numi pe Hortensia Papadat-Bengescu drept una dintre figurile remarcabile ale prozei interbelice românești, însă acea primă interacțiune cu opera Hortensiei Papadat-Bengescu indică rezervare și scepticism din partea criticului. Lovinescu deschide cronica cu o afirmație ce pare, la prima vedere, entuziastă: „Rareori Academia putea totuși descoperi mai ușor un talent atît de puternic și de nou ca talentul autoarei *Apelor adînci,* al d-nei Hortensia Papadat-Bengescu”[4]. Tonul elogios maschează, însă, o atitudine critică. Literatura autoarei este numită, fără echivoc, „femee”, calificativ care integrează volumului Hortensiei Papadat-Bengescu într-un registru de trăsături denotativ: „atrage, făgăduiește fericiri, pe care nu le dă; ridică piedici, peste care puțini trec cu

[2] E. Lovinescu, *Prefața*, în Mărgărita Miller-Verghy, Ecaterina Săndulescu, *Evoluția scrisului feminin în România*, prefață de E. Lovinescu, Editura Bucovina, București, 1935, p. V-VI.
[3] Elena Zaharia-Filipaș, *Studii de literatură feminină*, Editura Paideia, București, 2004, p. 6.
[4] E. Lovinescu, *Critice*, Vol. II, Editura Minerva, București, 1982, p. 121-122.

plăcerea greutății învinse, mîngîie zgîriind, și te lasă cu o nemulțumită senzație de plăcere și de nemulțumire”[5]. Se conturează deja ceea ce Eugen Lovinescu percepe ca fiind esența „feminității literare”: seducția care provoacă fără a oferi pe deplin satisfacție, un imbold aflat la confluența dintre dorința de a captiva și tendința de a produce o anumită dezamăgire estetică. Criticul însuși pare conștient de dificultatea de a clasifica scriitura feminină, mărturisind că „nu fără șovăire pășește” în tentativa de a o defini. Astfel, cronica asupra volumului *Ape adînci* înscrie un punct liminal. Pe de o parte, analiza lui Lovinescu deschide, chiar și ezitant, calea către canon pentru o autoare cu o voce puternică. Pe de altă parte, cronica reflectă începutul unui demers care pretinde neutralitatea estetică, dar continuă să fie modelat de distincțiile de gen încă prezente.

În cronica volumului *Ape adînci*, E. Lovinescu propune o primă schițare a unor trăsături feminine pe care le va (re)afirma în analizele sale dedicate literaturii feminine. Dincolo de abordarea punctuală asupra modului în care își formulează perspectivele despre literatura feminină și tradiția literară, E. Lovinescu oferă, treptat, o imagine de ansamblu în care literatura feminină preia o formă de expresie autonomă, greu de subsumat viziunii universalizante promovate de estetica modernistă. Astfel, într-o observație sintetică, Elena Zaharia-Filipaș identifică nucleul axiologic al tipologiei recurente: „instinctualitate, fragilitate, pudoare, sentimentalism, feminism”[6], termeni ce delimitează câmpul literar al feminității literare, în pofida declarației de principiu a criteriului conform căruia arta nu are gen.

Fiecare dintre aceste atribute are o greutate care depășește registrul semantic, întrucât dezvăluie un contrast puternic între două orientări filosofice opuse prezente în gândirea estetică a lui Lovinescu: ideea neutralității actului artistic, respectiv reacțiile evaluative ce funcționează în interiorul unei structuri marcate de diferența de gen. În acest sens, scrisul feminin poate fi înțeles prin două tipuri de evaluare și clasificare. Fiecare dintre ele privește identitatea autoarei în raport cu trăsăturile menționate anterior, fără a impune însă ca opera să fie judecată prin asemănarea cu scrisul masculin. Așadar, sintagma „scrisul feminin” nu se rezumă strict la ansamblul textelor produse de femei, iar relația cu canonul modernist (modelat istoric și cultural prin repere masculine) devine, inevitabil, susceptibilă. O autoare poate, din toate privințele, să se alinieze criteriilor moderniste, însă criteriile de apreciere și valorile estetice se modifică de la un caz la altul. Interacțiunea dintre particularitățile estetice și modul de clasificare produce dificultăți în a integra scrisul feminin, cu propriile standarde de valoare și merite individuale, într-un canon modernist construit, în principiu, pe norme și referințe masculine.

Astfel, în calitate de critic și de autoritate estetică, Eugen Lovinescu se întâlnește cu o formă de literatură care, deși are o valoare considerabilă, pune sub semnul întrebării reperele consacrate ale modernismului raționalist, obiectivant și formal. Vocea feminină nu se conformează acestor standarde. Introducerea unei experiențe distincte a subiectivității în scris de către autoarele feminine impune o restructurare a instrumentelor prin care criticii analizează operele.

Deși Hortensia Papadat-Bengescu este cel mai cunoscut exponent al modelului modernist de scriitoare configurat de Lovinescu, gruparea „Sburătorul” a reunit, de asemenea, numeroase alte prezențe feminine relevante. Scriitoare precum Ticu Archip, Sanda Movilă, Lucia Demetrius, Cella Serghi, Ioana Postelnicu, Sorana Gurian, Mărgărita Miller-Verghy, Alice Soare, Sorina Cassvan, Maura Prigor, Henriette Yvonne Stahl, Anișoara Odeanu și multe altele au contribuit la formarea unui corpus literar divers, care merită, cu siguranță, o (re)evaluare aprofundată și mult mai atentă. Volumul Biancăi Burța-Cernat, *Fotografie de grup cu scriitoare uitate: proza feminină interbelică*, apărut la Editura Cartea Românească în 2011, reprezintă o contribuție valoroasă și admirabilă la recuperarea critică a acestor autoare și la

[5] *Ibidem*, p. 122.
[6] Elena Zaharia-Filipaș, *op. cit.*, p. 31.

reconstrucția unei genealogii feminine în literatura română modernă. Cercetarea Biancăi Burța-Cernat oferă, dincolo de contextualizarea vocilor marginale, o demonstrație a diversității tematice și stilistice din scrierile lor, precum și a dificultăților întâmpinate în încercarea de a fi recunoscute într-un canon dominat de perspective masculine. În acest sens, participarea autoarelor la întâlnirile cenaclului „Sburătorul" trebuie privită ca un moment în care identitatea literară feminină începe să se contureze și să-și negocieze locul în sistemele de validare ale epocii.

Dincolo de scriitoarele active prin lecturi și intervenții literare în cadrul cenaclului „Sburătorul", trebuie cel puțin menționată și prezența unor figuri feminine care, deși nu au contribuit propriu-zis cu texte literare, au dobândit un statut relevant în economia afectivă și intelectuală a mediului cenacular. Un exemplu elocvent este Margareta Delavrancea (cunoscută drept Bebs), evocată frecvent în notițele lui Eugen Lovinescu, ca prietenă dragă și confidentă în special în privința textelor citite la întâlniri:

„Mica apariție feminină, așteptată de toți, nu e o scriitoare cunoscută, ci un personaj mult mai temut și în același timp necesar – e întruchiparea spiritului critic al cenaclului. Când se termină lectura și se așterne liniștea ori se emit opinii complezente sau întortochiate, Bebs își spune diagnosticul prompt și exact"[7].

Multitudinea prezențelor feminine ce se perindau în salonul cenaclului, alături de ceea ce Bianca Burța-Cernat desemna „slăbiciunea Maestrului pentru literatura feminină"[8], stârnea adesea o stare copleșitoare în rândul scriitorilor bărbați. Sprijinul neabătut pe care Eugen Lovinescu îl oferea scriitoarelor (prin încurajări constante, prin recunoașterea realizărilor lor, prin încrederea vizibilă în capacitatea lor literară) a modificat structura ierarhică a cercului dominat de bărbați. În acest context, autorii bărbați au fost nevoiți să își reexamineze poziția față de scrisul feminin, accentuând și mai tare situația deflagrantă dintre cele două grupuri. Vizibilitatea tot mai mare a scriitoarelor era percepută ca o ofensă adusă autorității masculine, cât și ca semnul unei modernități estetice aflată într-o continuă transformare.

Un episod sugestiv pentru înțelegerea tensiunilor ideologice și de gen din cadrul cercului literar „Sburătorul" îl reprezintă articolul semnat de Tudor Vianu, intitulat „Feminismul și Lupta Sexelor", publicat chiar în paginile revistei „Sburătorul" în iunie 1919. Deși textul propunea o reflecție filosofico-literară asupra relațiilor dintre sexe, exprima o perspectivă influențată de stereotipuri de gen și formula o retorică ce trata diferența ca ontologică de antagonism. „El masculul imperialist, are accente ce nu admit replică și gesturile ce imobilizează. Ea, femela de totdeauna, se înfiorează mai întâi cu dușmănia voinței bărbătești, dar repede se pleacă resemnată sub destinul ei"[9], afirmă T. Vianu, formulând o viziune esențialistă asupra raporturilor de putere dintre genuri. Textul lui Vianu nu rămâne, totuși, o apologie a dominației masculine. Vianu admite existența unui spirit de sfidare feminin, ilustrat prin figura „femelei revoltate" și a „legiunii eroinelor obscure ce luptă cu îndârjire și demnitate". În articolul său, Tudor Vianu descrie opresiunea femeilor drept un „socialism al sexului", iar „suspinele" lor, după momentul supunerii, sunt prezentate ca „protestarea înăbușită a fragmentului de umanitate căzut în robie"[10]. Articolul indică o oarecare deschidere către recunoașterea scrisului feminin, însă rămâne tributar unei viziuni hierarhice a diferenței de gen. Numărul tot mai mare de autoare din cercul literar a influențat, de altfel, direct decizia lui Tudor Vianu de a se îndepărta de comunitatea sburătoristă. În 1921, încetează să mai frecventeze „Sburătorul", invocând, printre altele, disconfortul față de accentul tot mai apăsat pus de Eugen Lovinescu pe promovarea vocilor feminine. Discrepanța dintre influența

[7] *Ibidem*, pp. 25-26.
[8] Bianca Cernat-Burță, *Fotografie de grup cu scriitoare uitate. Proza feminină interbelică*, Editura Cartea Românească, București, 2011, p. 71.
[9] T. Vianu, „Feminismul și Lupta Sexelor" în Revista „Sburătorul: revistă literară și artistică", Anul I, No. 10, 21 iunie 1919, pp. 228-229.
[10] *Ibidem*, p. 229.

crescândă a estetismului modernist și menținerea mentalității culturale patriarhale ajunge să producă tensiuni evidente.

Distanțarea lui Tudor Vianu față de literatura scrisă de femei, deja vizibilă în perioada în perioada activității sale în cadrul cenaclului „Sburătorul", devine mai explicită în cronicile sale ulterioare, revelând o viziune critică înrădăcinată în prejudecățile estetice și normative rigide. O astfel de poziționare poate fi observată în cronica pe care i-o dedicată lui Ticu Archip în revista „Gândirea", în noiembrie 1945, cu prilejul apariției volumului *Colecționarul de pietre prețioase*. Vianu formulează una dintre cele mai tranșante opinii despre literatura feminină din epocă:

„Numele feminine au început așa dar să abunde în literatură, dar nu pentru a marca vreo inițiativă nouă și îndrăzneață, ci pentru a perpetua impresia de monotonie care se leagă de cunoștința acelor mici încercări literare, versuri sau schițe nuvelistice, sărace ca concepțiune, vagi ca sensibilitate și care continuă să blocheze paginile unora dintre revistele noastre. Se poate spune că în mișcarea noastră literară, femeile reprezintă mai de grabă factorul de inerție, acela care prelungește în niște timpuri care cer o altă estetică, vechile deprinderi ale unei producțiuni comode"[11].

Tonul său nu doar că plasează scriitura feminină într-o sferă inferioară, ci și declamă opțiunea de a fi excluse din zona creației artistice moderne. Deși nu afirmă explicit că femeile nu ar trebui să scrie, lasă să se înțeleagă că scrisul lor nu are potențial creativ și că ocupă un rol pasiv și conservator, care împiedică de fapt evoluția literară. Altfel spus, Tudor Vianu reduce literatura feminină la statutul de „fosilă" a unui model sau tipar literar vechi, simbol al persistenței unor forme depășite.

O perspectivă revelatoarea asupra modului în care scriitoarele interbelice erau receptate în spațiul literar românesc ne oferă Pompiliu Constantinescu într-un articol din revista „Vremea" din 1932. Criticul surprinde ambivalența poziției femeilor în câmpul literar, oscilând între valorizarea estetică a textelor și estetizarea personalității feminine într-un registru care eludează analiza critică propriu-zisă:

„Obligate prin existența lor dublă de femei și artiste să fie observate de ochiul neistovit, al criticului, au trecut în instantaneul portretului cu fluturări de poezie și amenitate de atitudine. Literatul s'a aliat cu psihologul, uneori cu o precădere excesiv reconfortantă care a suprapus o imagine idealizată peste imaginea reală. Desigur, nu tindem a ne asuma completări documentare, prin această remarcă, dar simțim cum peste ape subterane au crescut flori mirezmate, al căror parfum ne distrage deja o scrutare mai rece. Discreția scriitorului este dictată de delicatețea bărbatului în fața femeii, acceptată în primul rând în calitatea ei socială, apoi în cea profesională. Nemulțumiții ar putea să regrete că n'au fost femei, spre a-și îndulci liniile prea aspre"[12].

Sesizăm, fără prea mari dificultăți, poziționarea ideologică specifică epocii. Femeia „trebuie" să rămână într-un imaginar al feminității decorativ-simbolice, mai degrabă decât într-o lectură exigentă a valorii lor literare.

Abordarea lui Pompiliu Constantinescu în privința scriitoarelor este extrem de estetizantă. Prin modul în care scrie, criticul conturează o imagine a feminității definită de gesturi, farmec și o așa zisă „fluturare" poetică. Pare mult mai preocupat de modul în care societatea privește scriitoarele și de reacțiile afective ale cititorului (bărbat, desigur) decât de rentabilitatea textelor. Atunci când afirmă că literatura feminină nu trebuie privită „rece", le rezervă o formă de curtoazie masculină. Anulează, astfel, posibilitatea unei evaluări critice ca atare. Ideea că femeia trebuie privită, în primul rând, ca femeie, și abia apoi ca scriitoare instituie o ierarhie în care valoarea literară este subordonată identității de gen. Deși, la o primă vedere, comentariul lui Pompiliu Constantinescu poate părea pozitiv, sugerând o vagă

[11] T. Vianu, „Cronică literară" în Revista „Gândirea", Anul VI, No. 3, 1 aprilie 1926, p. 137.
[12] Pompiliu Constantinescu, „Cronică literară" în Revista „Vremea", Anul V, No. 233, 10 aprilie 1932, p. 7.

deschidere față de includerea scriitoarelor în canon, consolidează, în fapt, o viziune condescendentă și paternalistă, care explude scriitoarele din dialogul critic autentic. Ceea ce face Pompiliu Constantinescu de fapt este să plaseze scriitoarele într-o zonă admirativă emoțional și deferendă formal, într-adevăr, însă nu le include într-un spațiu al confruntării sau al recunoașterii epistemice.

Convingerea că Eugen Lovinescu manifesta un interes considerabil pentru scriitoarele vremii era împărtășită și de contemporanii săi și reapare frecvent în amintirile celor care au făcut parte din gruparea „Sburătorul". Șerban Cioculescu, pe un ton colocvial dar nu lipsit de nuanță critică, consemna înclinația constantă a Maestrului de a sprijini vocile feminine:

„Maestrul a avut mai multă parte de gingașele atenții ale tinerelor scriitoare, promovate de dînsul. Una dintre acestea a fost Lucia Demetrius, în care a văzut o ≪copilă de geniu≫. Au urmat Cella Serghi, Ioana Postelnicu, Sorana Gurian.

Mi-amintesc că l-am contrazis într-un rînd pe această temă. Maestrul spusese:

— E o scriitoare excelentă Ioana Postelnicu, nu-i așa?

Și cum tăceam, maestrul continuă:

— Dar îi este superioară Cella Serghi, nu-i așa?

Cum nu spuneam nimic, maestrul își urmă gîndul mai departe:

— Și cea mai talentată dintre toate este Sorana Gurian, nu-i așa?

— Maestre, nu vă supărați! Cum vine asta? Excelentă, mai excelentă, cea mai excelentă?"[13].

Lăsând deoparte izul comic al episodului, amintirile lui Șerban Cioculescu arată consecvența lui Eugen Lovinescu în privința preferințelor sale critice. În pofida retoricii universaliste, Lovinescu s-a dovedit atașat ideii de a contura un adevărat panteon feminin, manifestând atât interes pentru calitățile estetice ale scrisului feminin, cât și un angajament autentic față de promovarea autoarelor. Chiar dacă unii colegi au contestat sau ironizat predispoziția criticului, ne arată că Eugen Lovinescu era un cititor și critic atent la nuanțele diferenței de gen, chiar dacă nu era de fiecare dată conștient de implicațiile teoretice sau ideologice ale alegerilor sale.

Tonul schimbător al criticilor, uneori binevoit, alteori agresiv, iar în alte rânduri elogios, față de textele scrise de femei face parte dintr-o tradiție mai veche a gândirii intelectuale, întemeiată pe prejudecățile de gen caracteristice secolului al XIX-lea. Un caz grăitor este bine-cunoscuta controversă dintre Titu Maiorescu și Sofia Nădejde, declanșată în urma conferinței susținute de criticul român la Ateneul Român în mai 1882, cu titlul *Darwin și progresul intelectual*. Titu Maiorescu, așa cum se prezintă în intervenția sa, se afirmă ca un susținător influent al unei teorii esențialiste privind lipsa de superioritate intelectuală a femeilor, argumentele sale urmând direcția următoarei afirmații: „Femeia e incapabilă de dezvoltare, oricât ar încerca să-și dezvolte inteligența, ea nu va reuși; ba chiar, cu timpul, ea se tâmpește și tinde către idiotism". Pornind de la astfel de argumente, au apărut presupuneri despre așa-zisele incapacități, „dovedite" prin ideea că neputința femeii ar fi direct legată de greutatea și volumul creierului ei în comparație cu cel al bărbatului. Creierul femeii ar cântări mai puțin decât cel al bărbatului. O asemenea atitudine s-a perpetuat vreme îndelungată în scrierile criticilor și ale literaților. În anii '20, astfel de formulări nu mai apăreau în mod deschis în cronicile literare, însă atitudinea din spatele lor rămânea prezentă. Persistau aceleași reflexe discriminatorii care limitau rolul femeii în domeniile drept contribuții majore ale lumii creative (inclusiv literatura), iar scrisul feminin era adesea privit ca derivativ, ornamental sau excesiv de sentimental și liric. Lipsit de substanță, deci.

Perspectiva lui Garabet Ibrăileanu asupra literaturii scrise de femei funcționează într-un cadru diferențial care pare (la suprafață) să încurajeze recunoașterea expresivității feminine

[13] Șerban Cioculescu, *Amintiri*, Editura Eminescu, București, 1975, pp. 221-222.

literare, dar, în final, menține aceeași scindare între creația bărbaților și cea a femeilor. În articolul „Arta și critica femenină”, publicat în „Viața Românească” în 1906, Ibrăileanu afirmă următoarele: „Desigur că sufletul femeesc se deosebeşte de al bărbatului, şi se deosebeşte mai ales în privinţa senzibilităţii, adică a acelei însuşiri din care mai ales rezultă opera de artă. — Aşadar opera de artă datorită unei femei va fi altfel decât acea datorată unui bărbat.”[14]. Deși criticul adoptă o poziție analitică și rafinată, remarca nu face decât să reitereze același clivaj între masculinul intelectual, abstract și obiectiv, și femininul afectiv, sensibil și individual. În această perspectivă, scrisul feminin, deși nu este plasat într-o sferă a inferiorității, este filtrat.
Analiza prezenței literare feminine în cadrul cenaclului „Sburătorul” evidențiază un spațiu de intersecție între idealurile moderniste asumate de E. Lovinescu și rezistențele subtile ale unei mentalități culturale încă marcate de prejudecăți de gen. Deși criticul a promovat consecvent principiul autonomiei estetice și a întreținut o atitudine deschisă față de participarea scriitoarelor, discursul memorialistic și receptarea critică a vocilor feminine dezvăluie persistența unei tensiuni între programul teoretic și aplicarea lui concretă.

Contribuțiile scriitoarelor asociate cenaclului (Hortensia Papadat-Bengescu, Cella Serghi, Ioana Postelnicu, Henriette Yvonne Stahl, Sorana Gurian și multe altele) demonstrează apariția unui nucleu literar care a influențat semnificativ orientarea modernismului românesc. Ele introduc în literatura interbelică o sensibilitate orientată către interioritate, rafinament psihologic și formule narative inovatoare, reconfigurând astfel temele și expresiile sensibilității umane. În acest sens, prezența feminină nu poate fi considerată marginală. Dimpotrivă! Ea devine un factor decisiv care obligă discursul critic să își revizuiască grilele de evaluare.

Reticențele, contradicțiile sau criticile formulate de figuri influente precum Tudor Vianu, Pompiliu Constantinescu sau alți contemporani relevă dificultatea cu care literatura feminină își negocia statutul în interiorul unui canon dominat de perspective masculine. Aceste reacții, născute din convenții culturale persistente, arată că afirmarea scriitoarelor s-a desfășurat într-un climat ambiguu, definit de acceptare prudentă și evaluări filtrate prin stereotipuri de gen.

Privit retrospectiv, prezența scriitoarelor în cadrul „Sburătorului” indică un moment esențial în redefinirea raportului dintre gen și creație literară. Coexistența sprijinului real oferit de Eugen Lovinescu cu scepticismul exprimat de o parte a criticilor arată că modernismul românesc s-a format printr-o interacțiune continuă între voci, sensibilități și orientări estetice diferite. Vizibilitatea tot mai accentuată a autoarelor, precum și contribuțiile lor la diversificarea temelor și strategiilor narative, arată că acestea au avut un rol important în reconfigurarea peisajului literar interbelic și în consolidarea unei genealogii feminine în literatura română modernă.

În consecință, studiul identității feminine în cadrul „Sburătorului” invită la o relectură a modernismului interbelic dintr-o perspectivă amplificată, conștientă de diversitatea vocilor care l-au modelat. Scriitoarele nu doar completează canonul literar al epocii, ci contribuie la reorientarea lui, conferindu-i o deschidere tematică și expresivă care permite înțelegerea mai nuanțată a câmpului literar românesc.

[14] G. Ibrăileanu, „Arta și critica femenină” în Revista „Viața Românească”, Anul I, Nr. 8, 1906, p. 267.

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# HORIA LOVINESCU'S LITERARY CHOICES, AS REVEALED IN THE CONTEMPORARY PRESS

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***Abstract:*** *The study of contemporary literary press reveals in Horia Lovinescu a regimented playwright, with critical interventions only about dramaturgy from previous stages. The confessed aesthetic options were: socialist-realist theater, "theater with general meanings", absurd, boulevard, and historical theater. His adherence was explicit in the press of the time, offering a discourse convenient to the censors in order to be part of the postwar dramaturgical phenomenon.*

***Keywords:*** *literary press, regimentation, marginal notes, thesism, exclusion*

The backstage of Horia Lovinescu's creation was never closed to literary criticism and readers, constantly demonstrating a willingness to announce influences, objectives, and responsibilities as a playwright. The literary press periodically sought him out to record the perspective of a playwright who was regimented from his debut, offering content that conformed to the period after the Second World War.

Artistic modesty characterized him from the beginning of his literary career, when he declared: "If I had a personal conception of dramaturgy, I would be a school leader. I am not!" and until towards the twilight of his existence when, in 1982, he affirmed: "To be honest, at the moment, I don't know how to write theatre, apart from the fact that a play can allow itself to begin with an exposition, less loaded with dramatic events".

The press in which Horia Lovinescu expressed himself gains the value of marginalia for the contemporary writer's plays in a world where aesthetic options were imposed through the intrusion of the political. The playwright himself assimilated the official language, joining the chorus of those who confessed that the artist's role is "the truth" and keeping "the mind and heart of the spectators both vigilant and passionate".

If the condemnation of capitalism was an objective of literature, accused of producing serious imbalances in human existence, communism had the power to establish harmony. The theater writer was urged to plead for the values of this system implemented in our country, which was equivalent to a political regimentation, an approach adopted by Horia Lovinescu in 1979 when he announced that the main direction of Romanian dramaturgy must be: "sovereignty, independence, and non-interference in the internal affairs of other states", borrowing phrases from the discourse of the then-president, Nicolae Ceaușescu.

Horia Lovinescu's interventions in the literary press contained the truth, but only when he was evaluating the past of communism.

In 1982, the playwright, from the height of his function as director of the "Nottara" Theater, offered a retrospective of the dramaturgical phenomenon that had evolved with the communist takeover, distinguishing three stages.

The plays from the first stage had become obsolete, conventional, because communist reality had changed, and they were unsuccessful with the public. The plays from the second stage, which brought to the forefront "minor truths," had timid success. For the third stage, the playwright and theater director proposed the creation of valuable works, with the caveat that they should not endanger "our state and political thinking".

Communist ideology is impregnated in the playwright's official discourse in the literary press of the time. Horia Lovinescu stated on the occasion of the Bucharest Cultural Spring that post-World War II Romanian theater is "art of the city and, preeminently, political art". In the context of great socio-political changes, political theater is asked to explain and temper the great anxieties of the spectator.

Criticizing both theater in the capitalist and communist worlds, Lovinescu was attempting an exercise of speaking the truth. He noted that communist theater looked far into the past, while theater in capitalist countries was connected to the present. Both were wrong because subjects altered too quickly, necessitating a selection of subjects to ensure the viability of the theater. He called for political theater to be "without refinements and without psychological searches," rejecting intimate drama, with honest playwrights who would interest the public.

Horia Lovinescu's aesthetic options, confessed in the literary press, were very different: realist-psychological theater and "theater with general significations".

The first option, "apt to express the reality that the 20th century has placed before modern man," is rendered in *Lumina de la Ulmi*, *Citadela sfărâmată*, *Surorile Boga*, and *Febre*. When he transitioned to the other aesthetic formula, in *Hanul de la răscruce* and *Omul care și-a pierdut omenia*, Lovinescu, in order to remove any potential imputation of aesthetic infidelity, personally guaranteed that he had preserved the political element. This was the formula he found himself in because it addressed "the problems of our man insofar as he is also a citizen of the whole world".

The exercise was not without difficulties, as he confessed to the existence of a conflict he had to learn to temper: "It is essential to remain faithful to your inner data, allowing yourself any construction experiences". He preferred the parabola for its capacity to acquire ample resonances, moving beyond immediate and perishable reality. He advised his spectators on how to approach his texts: "I consider myself an author of actuality, even when some of the plays have a metaphorical, parable character".

By retaining this second aesthetic option, he risked detaching himself from the public, who, having lost connection with interwar theater, failed to feel the spiritual fullness with these plays. The aesthetic options of his debut caused him remorse even towards the end of his career, regretting that the critical apparatus had framed him in the aesthetic category he didn't feel close to his heart—that of authors adhering to immediate reality—while he felt he expressed himself sincerely in the plays *Omul care și-a pierdut omenia*, *Jocul vieții și al morții în deșertul de cenușă*, and *Paradisul*.

He considered that he had achieved artistic success in *Jocul vieții și al morții în deșertul de cenușă*, blending the generalizing nature with the sensation of life. He accepted the exercise of less successful texts because, without it, he wouldn't have reached triumph: "The more you write, the more you learn to write". Some interviews given in the literary press were important moments when his artistic itinerary was configured, with the playwright acting to reconfirm his adherence in order to remain in the universe of the chosen ones.

In 1982, Valentin Silvestru evaluated Lovinescu's dramaturgy and identified: realism and parable theater. While realist theater, preferred by the public, is apt to capture reality in its totality, parable theater maintains a distance from the public. To avoid being excluded from the sphere of performance art, Lovinescu intervened sharply and specified that *Jocul vieții și al morții în deșertul de cenușă* does not have the character of a parable play.

Reactions of submission to the criticism of the time were recorded until near the end of his artistic activity, when some plays received the status of "plays of ideas". Even if the playwright disagreed, he accepted the distinction and self-criticized, reproaching himself that the play *Hanul de la răscruce* lacked "the organic unity between idea and realist observation". Because there weren't professionals in the theater world at that time, Lovinescu feared that the

staging of parable plays, considered by some to be non-theatrical, might lead to a "brute materiality (...) of a very unpleasant naturalism".

A third aesthetic option existed, that of absurd theater, but he did not apply it to a nuanced treatment, abandoning it early, as he felt it was foreign to his artistic vision. There was also a fourth aesthetic option, which sprouted towards the end of his artistic activity: boulevard theater, for which he prepared himself by being self-aware not to slip into vulgarity and the frivolity of treating the political domain. He did not fear the public's reaction, only that of the critics. He himself had moments when courage rose above fear and he warned in the literary press, as he did in 1982, that a new "dogmatic recrudescence" would lead to a decrease in the number of Romanian playwrights.

He pleaded for tradition in theater, which must be strived for to be "assimilated, continued, and fertilized". Tradition did not mean his biological family, which he publicly and radically disavowed: "It is true, I was born into an intellectual atmosphere. But I never felt a moral duty to continue a tradition. I was little marked by family".

In the art of theater, he appreciated those who brought clear changes, such as Brecht, Samuel Beckett, Eugen Ionescu, because they clearly established the authority of the theater writer, subordinating the director. Only value should regulate the author-director relationship; if the director is more talented than the author (as in the case of Peter Brook), he should not include text, but only intensify the message through the more expressive acting of the performers and through symbols.

Horia Lovinescu accused the despotism of directors in the press of the time, which manifested itself during the epoch through the preference for staging plays by playwrights from previous eras, avoiding dialogue with contemporary playwrights so as not to be in their shadow. This aspect limited the chance for contemporary playwrights to see their plays staged, eventually in as many directorial visions as possible.

The playwright signaled a change regarding universal and Romanian dramaturgy: the former was putting Brechtianism, English playwrights, and plays of the absurd into the background, while he was convinced that indigenous theater was in an amazing ascent through the increase in the number of valuable playwrights, who defied the triads of previous decades: Davidoglu - Baranga - Lucia Demetrius, D. R. Popescu - Guga – Sorescu, and Baranga - Everac - Lovinescu. The art of theater had to enter the rhythm of evolution of the post-war world, with the grandiose spectacle of the moon landing and football championships, becoming more visual and less subtle.

Frequently, the post-war critical apparatus associated Horia Lovinescu with Camil Petrescu, evaluating his plays as dramas of ideas. The aspects invoked for this framing were the "vitriolic criticism" leveled at the bourgeoisie and the artist's commitment to the fight for the defense of the socially vulnerable. The playwright constantly rejected this framing, because, even if his plays have a "more pronounced intellectual tension, a greater ideational load than sentimental, affective load," they do not possess the superiority of Camil Petrescu's works.

Wanting to inhibit all critics from this framing, to avoid the risk of being considered, at some point, subversive—because he was not pleading for Marxist-Leninist philosophy —he responded to George Arion in 1979 that post-war theater required dynamism and a close connection with reality, which he respected. The playwright's options took into account external and internal exigencies, with his plays always having two levels of signification: one objective and one subjective.

In 1964, Lovinescu confessed about how he created the play *Citadela sfărâmată*, explaining the history of the bourgeoisie's ascent until its devouring by those with whom it did not wish to share privileges, but who created a new ideology. The citadel walls were strongly affected, leading to total ruin, especially since some adherents of the old order also joined the ranks of the new ideology. His metamorphosis was imperative, renouncing his original world,

as a public declaration. That is why he created Matei, who commits suicide, depicting those who could not evolve simultaneously with the new ideology: "I hanged Matei not for the public's satisfaction, but for my own personal one".

Always suspected of insurgency, like Monica Lovinescu, Horia Lovinescu had to perform clear acts of detachment from the old world. And the play *Moartea unui artist* clearly proposed the treatment of the artist's commitment to communist ideology. Because the ideal in theater was the creation of polemical plays, Lovinescu confessed in 1964 that the fiercest battle he fought was with himself, fearing not to slip into dry stereotypes: "sentimental, moral, intellectual clichés, which distorted my realist perspective on the world", wanting to confirm that he had ordered his discourse from the position of an ardent adherent.

Two decades after the establishment of communism, Lovinescu noticed a shift from committed dramaturgy to dramaturgy that placed political issues in the background. The "attenuation" of the militant specific was a sign of recovery, a sign of the liberation of territories that had to be restored to authentic aesthetics. He found justification in the omnipresent thesis-driven nature of post-war dramaturgy, but the time had come for a "real process of universalization", of opening up to other world stages, without fear, because artists were grateful to the political establishment.

Explaining his way of writing, he noted that he did not have a single path to reach the idea of his plays. Sometimes it was the idea, other times it was the concrete, and when one or the other answered an internal desire, he examined what was appropriate for artistic rendition. Synthesis, the connection between observation-idea, lies at the base of his theater. He rejected journalistic theater; his work tracked the consequences of the event in consciousness, being "saturated with life and knowledge".

The playwright did not hesitate to describe his main character who confronts the problems of the contemporary world, receiving a general value, with the concern not to exit the ideological framework. The portrait contained "humanity divested, demystified of all the bourgeois clichés that had muddied it before", and, above all, had to avoid renunciation: "I want the lucid hero, divested of shadows and psychisms, confident in his reason and powers, bearing a few virtues without which the very notion of man is empty of content – mainly, the sense of responsibility and, implicitly, of human solidarity, but not in a sentimental and philanthropic way, but consciously, virilely, actively".

The characters in his plays come from reality, which the playwright, out of responsibility, had to know thoroughly and decant, defining its typologies. Having the role of being a model for the spectator, the character had to be, especially in serious problems, one step ahead of them, to show the complexity of the struggle one has to wage with the bourgeois. The "beauty of communist literature" was revealed through the high degree of responsibility held by the literary character.

Recurrence is a particularity of Horia Lovinescu's hero, evolving either in the guise of the post-war intellectual, or in the guise of the hero with more general meanings to render the human condition. Aiming to deepen themes and motifs, he returned to characters who, together, capture a single hero, Horia Lovinescu's hero, which was natural for great artists, considering the extension of some writers to multiple main ideas as "suspect".

About two decades after the great political change, Horia Lovinescu observed that Romanian dramaturgy did not yet have a school or a tutelary author, no one was evolving to be: "a great architect who would order and synthesize the elements, so disparate, yet so interesting, of the theater". For renewal, post-war Romanian theater could, in the playwright's opinion, return to historic theater, taking it out of the area of 19th-century cliché. Eliminating neologisms, artificial monumentality, and tirades were solutions that could bring the spectator closer to the theater. He encouraged playwrights to approach this universe because: "The

characters of history are very well filtered by time, only the essence remains; the heroes communicate multiple meanings to us today".

The literary press offers an opportunity to discover the playwright Horia Lovinescu who built a convenient discourse for the literary authority obedient to the political apparatus. He openly and repeatedly confessed his adherence to the formula of socialist realism, condemning himself over time to be excluded from the gallery of great Romanian playwrights.

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# PROTECTIVE RITES AND MECHANISMS FOR NEUTRALIZING THE POWER OF ARCHETYPAL DEATH DEMONS IN ROMANIAN TRADITION

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***Abstract:*** *This paper examines the complex system of rites, practices, and magico-ritual mechanisms through which traditional Romanian communities sought to limit, neutralize, or annihilate the influence of the archetypal death demons—entities embodying chaos, the rupture between worlds, and the danger of returning from non-existence. Drawing on ethnographic and folkloric material, the study analyzes the ways in which fear and the perception of supernatural danger are integrated into protective ritual actions, such as apotropaic gestures, verbal magic (incantations), spatial markings, and symbolic manipulations of the body and objects, as well as the mechanisms of "sealing" death to prevent the return of malevolent deceased beings (strigoi, moroi, pricolici). The paper shows that these rites have not only therapeutic and prophylactic value, but also express a coherent conception of the traditional cosmos, in which sacred order is constantly threatened and the community responds through a complex system of gestures meant to restore equilibrium between worlds. The study also highlights the ways in which these practices reflect archaic continuities and local adaptations, confirming their role as essential cultural mechanisms for managing the relationship with death and with the demonic forces associated with it.*

***Keywords:*** *archetypal death demons, apotropaic practices, rites of annihilation, malevolent spirits, demonology, death.*

În demersul de față ne propunem să examinăm modul în care figurile arhetipale asociate morții se integrează în sistemul tradițional de credințe privind moartea, echilibrul cosmic și protecția ritualică, precum și să evidențiem mecanismele prin care aceste reprezentări continuă să structureze imaginarul colectiv contemporan. O astfel de abordare aduce în prim-plan nu doar dimensiunea demonologică a morții, ci și capacitatea culturii populare de a transforma frica în mit, iar mitul – în strategie simbolică de gestionare a anxietății și a vulnerabilităților comunitare.

În continuare, analiza se centrează asupra practicilor ritualice apotropaice prin care omul tradițional încerca să se protejeze, să neutralizeze sau să îmblânzească influența forțelor malefice. Aceste rituri de apărare și purificare, transmise intergenerațional, constituie expresia durabilă a credinței în puterea sacrului de a restabili echilibrul dintre lumea celor vii și cea a morților, precum și de a preveni intruziunea haosului în ordinea comunitară.

**Rituri de protecție și de anihilare a puterii forțelor malefice**

În concepția tradițională românească, indivizii considerați „răi" – percepuți drept surse de emanare a daimonilor malefici – puteau fi împiedicați să provoace rău printr-o serie de practici apotropaice menite să îmblânzească sau să neutralizeze forțele demonice. Aceste rituri de *desdaimonizare* (cunoscute și sub denumirile de *desdemonizare* ori *destrigoire, demoroire, depricolire*) erau aplicate atât în timpul vieții, cât și după moarte, în funcție de intensitatea și natura manifestărilor demonice atribuite persoanei.

După deces, potrivit clasificării lui Romulus Vulcănescu, se disting *rituri ante-sepulcrale* – rezervate celor considerați deja strigoi, moroi sau pricolici; *rituri sepulcrale* –

desfășurate în timpul înhumării, mai ales în contexte neobișnuite (de pildă, moartea călușarilor în timpul jocului ritualic); și *rituri post-sepulcrale* – realizate la intervale simbolice de 3 sau 7 zile, ori chiar de 3 sau 7 ani după moarte, menite să asigure o *desdaimonizare radicală* prin gesturi de natură violentă, precum *decapitarea ritualică* a cadavrului (Vulcănescu, 1987, pp. 170-172; cf. Vulcănescu, 1964).

În cazurile de demonism acut, caracterizate prin manifestări agresive și imprevizibile, intervențiile deveneau mai drastice: se recurgea la mutilări în timpul vieții sau, postum, la extirparea ori incinerarea inimii și la decapitarea cadavrului în momente magice prestabilite. Credința populară susținea că daimonii răi nu puteau fi îmblânziți prin cuvânt sau prin acte simbolice de purificare, ci doar anihilați prin forme de magie destructivă.

În ierarhia demonologică arhetipală a morții, *strigoii* ocupă poziția centrală și cea mai arhaică, fiind considerați expresia genuină a demonismului funerar. Într-o succesiune descendentă se înscriu *moroii, pricolicii, tricolicii* și *spiridușii* – entități mai recente, dar mai puțin coerente în funcția lor funerară și în potențialul demonologic propriu. Această involuție a tipologiei demonice este dublată de un proces „artificial" de *desdemonizare violentă*, menit să neutralizeze treptat funcțiile malefice ale acestor ființe (prin *destrigoire, demoroire, depricolire, destricolire* etc.) (Vulcănescu, 1987, p. 209).

**Strigoii. Practici de destrigoire**

În imaginarul tradițional românesc, strigoiul este conceput fie ca sufletul neliniștit al unui mort „cu păcate", fie ca persoană născută „cu o tichie sau căiță pe cap" sau având „șira spinării prelungită în formă de coadă, nu prea lungă, acoperită cu păr" (Candrea, 1944, p. 147). Se crede că acesta părăsește trupul în timpul nopții și devine agent al dezechilibrului cosmic și social, aducând boală oamenilor prin sleirea sângelui și a puterii vitale, omorând copiii, stricând căsătoriile și secând laptele vitelor sau seva plantelor (Ciaușanu, 1914, p. 99; Candrea, 1944, p. 147). Astfel, invocarea lui este aproape inseparabilă de arsenalul descântător - usturoi, busuioc, apă sfințită, apă neîncepută, fir roșu, cuțit de fier - și de cuvântul performativ capabil să „lege" sau să „dezlege".

Deși o parte a cercetătorilor (mitologi, etnologi, folcloriști) insistă asupra distincțiilor dintre diferitele categorii de daimoni funerari sau demoni arhetipali ai morții, în mentalitatea populară aceste spirite sunt frecvent reunite sub denumirea generică de *strigoi*. Denumirile variază însă în funcție de regiune: *moroi* sau *muroi* (în Mehedinți, Ardeal, Muntenia, Oltenia – Pamfile, 1916, p. 127), *muroni* (strigoi de vaci, în Ardeal – Mușlea, Bîrlea, 2010, p. 223), *strigoni, strigoane* (Banat – Marian, 1901, III, p. 95), *strâgi* (Ardeal), *strigi, străgi* (Muntenia – Mușlea, Bîrlea, 2010, p. 223; Pamfile, 1914, p. 130), *șișcoi* (în unele zone ale Transilvaniei – Marian, 1892(b), p. 418; Ciaușanu, 1914, p. 130), *vârcolac* (în Vâlcea, comuna Stroești – Ciaușanu, 1914, p. 131), *pricolici* (în Moldova, Muntenia, Ardeal, Banat – Mușlea, Bîrlea, 2010, p. 217), *tricolici* (în Muntenia, Moldova – *ibidem*), *cel-rău* (în Vâlcea – Ciaușanu, 1914, p. 130; Pamfile, 1916, p. 128), *vampir* (la megleno-români și la alte popoare din Peninsula Balcanică: sârbi, bulgari, slavii de sud – Papahagi, I, 1902, p. 98) și *vidmă* (în Bucovina și Moldova, sub influența slavă – Pamfile, 1916, p. 129; Niculiță-Voronca, II, 1998, p. 238; Gorovei, 1931, p. 55; Pavelescu, 1944, p. 20).

Totuși, există în folclor și opinii divergente privind identitatea acestor spirite. În Bucovina, de exemplu, unii informatori susțin că „pocitura rea n-o dă Strigoiul, ci Moroiul" (Pamfile, 1916, p. 129), iar în alte zone se consideră că „Strigoiul se preface în ogar, în lup, iar Moroiul în muscă" (*ibidem*). De asemenea, tot în Bucovina, se crede în existența unor *jumătăți de Strigoaice*, considerate ucenice ale Strigoaicelor adevărate, cu funcție funestă: ele „fac pe ursită" și provoacă moartea oamenilor (*ibidem*).

În interpretarea folcloristului Tudor Pamfile, aceste diferențieri regionale sunt sporadice și nu afectează substanțial delimitarea celor două forme esențiale sub care apare spiritul malefic: *strigoiul viu* (om-strigoi) și *strigoiul mort* (revenantul, mort-strigoi).

În cazul nașterii unui copil cu *căiță* sau *tichie*, moașele interveneau imediat cu gesturi apotropaice: îndepărtau această membrană, o rupeau și o ascundeau, prevenind astfel dezvoltarea ulterioară a copilului ca strigoi. Dacă tichia nu era îndepărtată, copilul risca să o înghită și să moară (Mușlea, Bîrlea, 2010, p. 224). În schimb, tichia nu era aruncată, ci era îngropată sau uscată și păstrată, fiind utilizată ulterior în descântece (*ibidem,* p. 225), mai ales împotriva *deochiului*: mamele „o strâng, o usucă, și când au copii deocheați, rup câte o bucățică dintr-însa, o scuipă și îi freacă la buric, ca să le treacă" (Pamfile, 1916, p. 130). Este semnificativ faptul că această marcă era expusă public, ritualic: „Moașa se suie cu tichia pe casă și strigă în gura mare, de trei ori, că aici s-a născut un strigoi, și de aici înainte nu mai e strigoi" (Mușlea, Bîrlea, 2010, p. 234), semnalând o transformare simbolică a răului în bine.

În județul Teleorman, pentru prevenirea transformării în strigoi, pielița subțire care acoperea capul nou-născutului era ruptă imediat după naștere. După scăldat și înfășare, moașa ieșea afară cu copilul și rostea un descântec de protecție, menit să alunge influențele demonice: „Tu, Strigoiule,/ Tu, Strigoaico,/ Tu, leule,/ Tu, leoaico, Tu, deochetorule,/ Tu, *deoaeco,*/ Acolo să vă duceți,/ Acolo să dormiți... Auziți, lume, s-a născut un *lup* pe pământ! Nu e lup să mănânce lumea, ci e lup să muncească și să aibă triște de ea" (Pamfile, 1916, pp. 130-131).

Prin acest ritual performativ, copilul era eliberat de soarta unui strigoi, iar forțele malefice erau convertite într-o energie benefică pentru casă. Astfel, *strigoiul strigat* putea deveni o sursă de „spor la toate" (*ibidem*, p. 131). În unele tradiții, copilul născut „în cămașă" este considerat norocos, capabil să „vadă comorile". În studiul său, Antoaneta Olteanu evidențiază semnificația demonică și inițiatică a căiței, valorificată la maturitatea purtătorului, care poate deveni strigoi sau solomonar – individ înzestrat cu puteri magice (Olteanu, 1998, p. 36): „Când sunt mari, strigoii își pun căița cu care s-au născut și nu-i poate vedea nimeni" (Mușlea, Bîrlea, 2010, p. 225).

Simion Florea Marian, în lucrarea sa *Înmormântarea la români*, consemnează o serie de practici ritualice care reflectă mitologia morții și temerile colective legate de revenirea strigoilor. Persoanele suspectate că ar fi fost strigoi sau pricolici – recunoscute prin semne distinctive precum coadă, naștere „cu cămașă pe cap" sau alte trăsături neobișnuite – erau îngropate cu fața în jos (Marian, 1892(b), p. 419), cu usturoi, tămâie și pietre în gură (*ibidem,* p. 83), legate cu ramuri de rug și presărate cu mei în sicriu, în gură, în ochi, în urechi și în nări (*ibidem*, pp. 83, 418). În unele regiuni, inima defunctului era străpunsă cu un par din lemn de tisă, iar în buric se introducea o andrea; în mormânt se înfigea un fus, „ca să-i piară puterea și să nu mai poată face rău" (*ibidem*). Alteori, inima era extrasă și folosită în ritualuri de protecție, fiind unsă pe trupurile rudelor pentru a preveni răspândirea morții în familie. În cazurile considerate deosebit de periculoase, se practica „decapitarea" defunctului înainte de înhumare (*ibidem*), ca măsură supremă de protecție a comunității.

**Decapitarea rituală sepulcrală** reprezenta „un rit criptic curativ practicat în cerc restrâns de inițiați" (Furtună, 1994, p. 467) – o relictă transsimbolică a antropofagiei rituale arhaice, fapt menționat și de Romulus Vulcănescu, menită să elibereze sufletul rătăcit și să restaureze echilibrul dintre lumea celor vii și cea a morților. Această practică, însoțită de incinerarea capetelor și de îngroparea oaselor calcinate în locuri ascunse, se extindea uneori și asupra animalelor domestice considerate „moroi" după moarte (*ibidem*).

În mod analog, decapitarea post-sepulcrală, descrisă de Romulus Vulcănescu (Vulcănescu, 1987, p. 308), era urmată de o a doua înmormântare a resturilor celui considerat demon rău sau, dimpotrivă, de consacrare a celui „bun" ca geniu protector al comunității. În primul caz, craniul era îngropat cu fața în jos pentru a preveni reîntoarcerea în lumea celor vii;

în al doilea, cu fața în sus, ca semn de integrare a sufletului în ordinea cosmică. Ritualul putea fi efectuat după șapte ani, ceea ce îi accentuează vechimea și caracterul mitic.

Reiterând concluzia lui Vulcănescu privind această practică drept „substitut daimonologic al cultului craniului decapitat" – parte integrantă a cultului general al craniului – , Ion Pachia Tatomirescu interpretează decapitarea rituală ca pe o reminiscență a unui „complex cult al capului", în care craniul era perceput drept sediu al sufletului cosmic (Tatomirescu, 2001, p. 237). O perspectivă similară oferă și Mircea Eliade, care subliniază că localizarea „sufletului" în creier a generat credința potrivit căreia elementul spiritual al victimei putea fi asimilat prin consumarea creierului, iar craniul – devenit sursă de putere – era transformat în obiect de cult (Eliade, 2000, p. 34).

Rădăcinile acestui *cult al capului* coboară până în orizontul cultural pelasgo-dacico-cucutenian, unde au fost descoperite gropi ritualice cu multiple cranii datând din jurul anului 4500 î.H. (Tatomirescu, 2001, p. 235). Caracterul său arhaic este confirmat și de numeroase texte folclorice, între care cele peste 60 de variante ale *Colindei Păcurarului* (versiuni ale colindei mioritice), care evocă „tăierea capului" sau „luarea capului" păstorului sacrificat, urmată de îngroparea acestuia „în strungă" cu scop apotropaic, menită să protejeze turmele și păstorii: „Numai capul mi-l luați / și-n strungă să-l băgați" (*ibidem*, p. 237).

Decapitarea rituală, înțeleasă ca practică de neutralizare a demonismului funerar, reprezintă o reminiscență a unei vechi religii cosmice, în care capul – sediu al sufletului și simbol al puterii vitale – era element central al unui cult arhaic al regenerării și protecției**.**
Practicile apotropaice urmăreau să împiedice ridicarea strigoilor din morminte, în special în nopțile din preajma sărbătorilor de Sfântul Gheorghe, Înălțarea Domnului și Sfântul Andrei, momente considerate în tradiția populară ca fiind cele mai prielnice manifestării puterii lor malefice. Se credea că, anume în aceste perioade, strigoii aduc cele mai multe neplăceri oamenilor: pot devora membrii propriei familii, le pot mânca inima sau le pot suge sângele, provocându-le îmbolnăviri și moarte; pot fura mana laptelui de la vite sau le pot slăbi vitalitatea, cauzând boli și pierderi. Toate aceste acțiuni se petreceau, potrivit credinței populare, între miezul nopții și cântatul cocoșilor (Marian, 1892(b), p. 419).

În Bucovina, în cazurile grave de bântuire a celor vii de către strigoi, se apela la deshumarea cadavrelor, iar la cea mai mică dovadă de mișcare a corpului în sicriu, i se bătea un țăruș de lemn în inimă, pironindu-l de fundul sicriului pentru a-i împiedica revenirea la viață (*ibidem*, p. 420). Rolul acestor obiecte ascuțite era, așa cum remarcă Romulus Vulcănescu, de a „împiedica ieșirea în lume noaptea a strigoiului sau moroiului ca să facă rău semenilor și rudelor lui" (Vulcănescu, 1987, p. 204).

Un ritual împotriva strigoizării, a transformării decedatului în strigoi, consta în confecționarea unei ***măști-cămașă de înmormântare***, atestată în zona Gorjului. Aceasta era realizată din in netopit sau cânepă, având formă alungită, fără orificii pentru cap și mâneci, și era deschisă la poale, pentru a permite îmbrăcarea defunctului nud. Poalele erau apoi înfundate cu un șnur tras prin tiv și legate „ca o gură de sac". În asemenea veșminte erau îmbrăcați doar cei care își dădeau acordul în timpul vieții, confecționându-și ei înșiși cămașa ritualică. Funcția acestei vestimentații funerare era apotropaică: pe de o parte, proteja defunctul de influențele demonologiei maligne asociate mormântului; pe de altă parte, apăra membrii familiei de eventuala strigoizare a celui înhumat în această cămașă. În perioada feudală, această formă de mască funerară s-a redus la o simplă „pânză de față" sau mască-obrăzar, având rolul de a ascunde o boală, o deformare accidentală a feței decedatului ori de a împlini dorința celui aflat în agonie de a-i fi acoperită fața după trecerea în lumea „de dincolo" (*ibidem*, pp. 186-187).

Un alt element ritualic utilizat împotriva strigoizării era ***pasărea-suflet***, ornament prezent pe partea superioară a stâlpilor funerari. Aceasta nu îndeplinea doar o funcție psihopompă, fiind „imaginea vehiculului care transmigrează sufletul" spre o „Altă Lume" (*ibidem*, p. 199), adică o reprezentare simbolică a însoțitoarei sufletului celui decedat, ci avea

și o valoare apotropaică, asociată trinității creștine. În viziunea lui Romulus Vulcănescu, „din trofeu mitic asupra morții, al eliberării spiritului prin moarte de captivitatea corpului, [pasărea-suflet] devine un trofeu creștin al victoriei sufletului încreștinat asupra demonilor infernali ai morții și mormântului" (*ibidem*).

Această semnificație este ilustrată și în expresii poetice ale bocetelor tradiționale, unde pasărea are rol protector și purificator: „i-am pus un porumbel pe stâlp, / nu se facă (…) hilp, / nu se facă mort-strigoi / să ne chinuie pe noi" (informații de teren, jud. Mehedinți, 1964; apud *ibidem*).

Cu funcție ritualică de protecție împotriva demonilor erau folosite și ***troițele***, ca însemne apotropaice ale răscrucilor, spații considerate liminale și periculoase, unde, potrivit credințelor populare, aveau loc „cele mai mari bătălii ale strigoilor", iar duhurile malefice bântuiau locurile (*ibidem*, p. 202). În numeroase localități românești, mai ales în Oltenia, troițele de mormânt îl reprezintă în centru pe Sfântul Gheorghe, biruitorul balaurului – imagine pătrunsă în iconografia ortodoxă prin intermediul Călărețului trac, simbol al luptei dintre forțele binelui și cele ale răului (*ibidem*).

În practicile de destrigoire, un interes deosebit era acordat și mormintelor propriu-zise, care, potrivit clasificării lui Romulus Vulcănescu, se împart în două categorii funcționale: ***morminte curate*** și ***morminte spurcate***. Primele erau considerate sacre, aparținând eroilor eponimi, oamenilor buni, bătrânilor sau strămoșilor („moși"), fiind percepute drept morminte „de om de omenie" și având valoare protectoare pentru comunitate (*ibidem,* p. 203). Acestea se distingeau prin elemente simbolice de purificare și regenerare, precum pomii fructiferi sau brazii plantați deasupra, încercuiți de un prag de piatră, un cerc de pietre ori o cunună de cetină de brad reînnoită anual. Prin contrast, mormintele spurcate (numite și „afurisite", „blestemate" sau „jurate") aparțineau celor cunoscuți în habitatul rural drept persoane demonice – vrăjitori, strigoi sau oameni cu puteri malefice. În partea superioară a acestor morminte se practica uneori o deschizătură numită convențional *„răsuflătoarea strigoiului"*, iar suprafața era împânzită de obiecte ascuțite și tăioase, înfipte de rudele celui decedat pentru a împiedica ridicarea spiritului din mormânt.

Obiectele respective – cuțite, seceri, topoare, fiare, ace, piroane – erau confecționate din fier**,** metal considerat sacru și apotropaic, investit cu proprietăți terapeutice și putere de exorcizare, „de care fug toate duhurile rele" (Antonescu, 2016, p. 252). În anumite regiuni, se așezau asemenea obiecte „peste pieptul mortului – o seceră, un piron, o coasă sau un cuțit – pentru a-i asigura liniștirea și a proteja viața celor rămași", gest interpretat ca o formă de profilaxie magică (*ibidem*).

Aceleași obiecte de fier se regăsesc și în practicile magice de descântare împotriva strigoilor: „de pildă, se bate o frigare sub patul unde dorm cei din casă, în vârful acesteia se pune usturoi, crezându-se că prin aceasta se bate în loc inima strigoiului; sau se strâng mănunchi frigările înroșite în foc și se aruncă în apă neîncepută, în timp ce se rostește descântecul; mai pot fi folosite fiarele de la coș, toporul, ace etc." (Neamț) (*ibidem*, p. 253; cf.: Marian, 1886, pp. 178-187, 188-193; *idem*, 1892(b), p. 419; Gorovei, 1915, pp. 311, 312; Ciaușanu, 1914, pp. 130-131; Pamfile, 1916, pp. 138, 140; Evseev, 1998, p. 445; Ghinoiu, 2001, p. 42).

Această credință în puterea purificatoare și protectoare a fierului este confirmată și de observațiile de teren ale unor cercetători din secolul al XIX-lea. Teodor Burada, în urma unei campanii etnografice desfășurate în Transilvania (iulie 1880), consemnează un caz revelator: „Aflându-mă în Transilvania, în comuna Zernești, mai multe femei din Poiana Mărului, un sat aproape de acea comună, crezând că ploaia care ținea neîncetat de vro câteva zile provinea din cauza morții unei fete, îngropată de curând și presupusă de strigoaică, merseră la mormânt și dezgropară cadavrul, și-l străpunseră cu furci de fier în inimă, în ochi și în piept și apoi întorcând-o în sicriu cu fața-n jos au îngropat-o iarăși" (Burada, 1882, p. 54).

Acest exemplu ilustrează persistența concepției magico-religioase conform căreia fierul – ca element sacralizat prin duritate și rezistență – are capacitatea de a anihila energiile malefice și de a restabili echilibrul cosmic perturbat de moartea nefirească sau de *strigoizare*. Practica descrisă de Burada confirmă și dimensiunea comunitară a acestor rituri, în care întreaga colectivitate participă la „exorcizarea" simbolică a răului pentru a restabili ordinea naturală a lumii.

În cazul identificării strigoilor, una dintre practicile ritualice de anihilare a acestor ființe malefice consta în distrugerea sau „stricarea" mormintelor considerate bântuite, analog caselor „rămase pustii și bântuite de stafii" (Ghinoiu, 2001, p. 20). Identificarea presupusului strigoi se realiza adesea prin așa-numita „probă a armăsarului": „Un bărbat încăleca un armăsar negru și intra noaptea în cimitir pentru a sări peste morminte. Mormântul peste care calul refuza să sară se credea că adăpostește un strigoi și, ca urmare, trebuia deshumat și omorât" (*ibidem*, p. 42).

În lucrarea *Cultul morților la români*, Ion Ghinoiu menționează că practicile magice de *destrigoire,* frecvent atestate în documente scrise începând cu secolul al XVII-lea și până la mijlocul secolului al XX-lea, urmăreau prevenirea sau neutralizarea efectelor demonice atribuite acestor ființe (*ibidem*). Pe baza răspunsurilor din chestionarele pentru redactarea *Atlasului Etnografic Român*, autorul grupează aceste ritualuri în două mari categorii:

1. **Tehnici de neutralizare a strigoilor vii**, aplicate la moartea acestora: înfierarea sau introducerea obiectelor metalice în gură; astuparea orificiilor cu piatră, sticlă pisată sau tămâie; arderea ori pârlirea organelor genitale; înfigerea unui obiect ascuțit (andrea, cui, sucală, țăruș) în inimă; bătutul cuielor în călcâie; așezarea cadavrului pe spini sau rugi de mure; afumarea, tămâierea și ungerea sicriului cu usturoi; ori „fusuirea" și „furcuirea" mormântului.
2. **Tehnici de neutralizare a strigoilor morți sau necunoscuți**, aplicate în timpul ori după înmormântare: descoperirea strigoiului prin „proba armăsarului"; întoarcerea mortului găsit în altă poziție decât cea inițială; înfigerea obiectelor ascuțite în inimă; sfârtecarea cadavrului cu coase sau furci; arderea inimii; pârlirea organelor genitale; incinerarea și împrăștierea cenușii pe o apă curgătoare; dezgroparea și arderea trupului la hotarul satului; precum și spargerea vaselor funerare în cele patru colțuri ale gropii (*ibidem*).

Aceste practici, cu funcție profilactică și purificatoare, ilustrează mecanismele complexe prin care comunitățile tradiționale încercau să restabilească echilibrul dintre lumea celor vii și cea a morților, prevenind interferența forțelor demonice.

**Moroii. Practici de demoroire**

În cultura tradițională românească, *moroii* sunt reprezentați ca spirite malefice ale copiilor morți nebotezați, născuți morți sau pieriți înainte de a primi botezul. Potrivit credinței populare, sufletele acestor prunci, lipsite de protecția sacramentului, se transformă în duhuri rele care rătăcesc între lumi și provoacă boli ori nenorociri celor vii. Romulus Antonescu consemnează credința potrivit căreia „copiii nebotezați, omorâți de femei nemăritate, se prefac în duhuri rele, moroi, iar sufletul lor iese și zboară pe pământ și pe cel care îl atinge îl săgetează și îl omoară" (Antonescu, 2016, p. 183).

Conform datelor etnografice din diferite regiuni (*idem,* pp. 436-437), moroii sunt îngropați în locuri marginale – la hotarul cimitirului, în grădină, în spatele casei sau în pătul – fiind excluși din spațiul sacru al comunității. În Bucovina se crede că aceștia se ridică din mormânt la șapte ani de la moarte și strigă, de trei ori, cuvântul „botez", cerând astfel izbăvirea sufletului lor. Dacă sunt auziți și „botezați" simbolic, se liniștesc și revin în mormânt; dacă nu, devin moroi și bântuie oamenii, mai ales în nopțile cu lună.

Sub formă de năluci, moroii se pot arăta ca prunci îmbrăcați în cămășuțe albe, ca pisici, câini sau lumini roșiatice care dispar la cântatul cocoșilor. În anumite zone (Muntenia, Suceava, Moldova), se consideră că ei pot face rău atât oamenilor, cât și vitelor, mai ales atunci când sunt îngropați în apropierea gospodăriei. Manifestările lor demonice – mușcături, pociri, amuțire – sunt interpretate ca forme de pedeapsă pentru păcatele comunității ori pentru lipsa ritualului de botez.

Practicile de *demoroire*, menite să împiedice transformarea sufletului copilului mort nebotezat în duh rău, includ îngroparea acestuia cu obiecte apotropaice (cruciulițe, fier, usturoi) sau efectuarea ulterioară a unui botez simbolic, în noaptea în care moroiul se face auzit.

Botezarea copiilor decedați nebotezați, mai ales prin folosirea aghesmei sfințite de Bobotează avea un rol central în practicile de *demoroire*. Potrivit credinței populare din Bucovina, Moldova și Muntenia, această apă sacră avea capacitatea de a „bate" moroii sau muronii – copii născuți morți sau decedați înainte de botez – readucându-i în rândul celor încreștinați și neutralizându-le astfel influența malefică asupra celor vii.

Simion Florea Marian consemnează că mamele ale căror copii decedați nu fuseseră botezați aduceau, timp de șapte ani consecutivi, aghesmă de Bobotează la mormintele acestora și stropeau cu ea locul de înhumare, rostind formula botezului: „Botează-se robul lui Dumnezeu Ion (de este băiat), Maria (de este copilă), în numele Tatălui și al Fiului și al Sf. Duh, amin!" (Marian, I, 1994, p. 153; cf. *idem*, 1892(a), pp. 78, 80). Numele copilului trebuia repetat anual, concomitent cu turnarea aghesmei, timp de șapte ani, pentru ca botezul să fie considerat complet.

Prin această procedură, moroiul era considerat pe deplin botezat, revenind la statutul de copil decedat obișnuit, iar locul în care fusese îngropat devenea inofensiv: „Atât oamenii cât și vitele cari trec pe acolo sunt lăsați în pace, căci moroiul, botezat fiind, nu se mai scoală din mormântul său, nu mai iese afară, ci rămâne acolo pentru totdeauna, ca și oricare alt mort de rând" (Marian, I, 1994, p. 154; cf. Marian, 1892(a), p. 80; Antonescu, 2016, p. 437).

Practica demoroirii nu era rezervată exclusiv mamei pruncului nebotezat; oricine putea interveni pentru a preveni transformarea copilului în moroi. Se credea că „acela care vede un moroi sau îl aude strigând «botez» să ia imediat o băsmăluță albă sau să rupă o bucată din hainele lui și să o arunce în direcția moroiului, rostind totodată formula încreștinării: «Botează-te robul lui Dumnezeu N. în numele Tatălui, al Fiului și al Sfântului Duh. Amin!»" (Antonescu, 2016, p. 179; cf. Marian, 1892(a), p. 78).

Ritualul botezului putea fi aplicat și copiilor bolnavi sau slabi, pentru a preveni transformarea lor în moroi în caz de deces. Astfel, „dacă nou-născutul este bolnav, slab, ca să nu se transforme în moroi în caz de moarte, poate fi botezat și de către moașă, băieților dându-li-se numele de Ioan, iar fetelor de Maria, cu condiția să se rostească clar și corect formula botezului; moașa își dă în prealabil cu apă pe mână, în formă de cruce, apoi stropește pe cap cu apă sfințită copilul, pronunțându-i numele" (Antonescu, 2016, p. 178).

O altă măsură preventivă consta în spălarea pruncului decedat cu aghesmă înainte de înmormântare, realizarea crucii pe trup și plasarea în groapă a tămâii, piperului și usturoiului, pentru a împiedica transformarea în moroi (*ibidem*, p. 179).

În contextul demoroirii, ofrandele aduse sufletului copilului nebotezat erau, de asemenea, considerate măsuri de „mântuire" a sufletelor rătăcite. În unele zone ale Moldovei, părinții organizau în ziua de Moșii Duminicii Mari un praznic la care invitau 40 de copii de vârstă mică, cărora le ofereau câte un ulcior cu apă curată, un covrig și o lumânare aprinsă, cu scopul de a asigura mântuirea sufletului copilului decedat (Marian, 1892(a), p. 80).

**Pricoliciul, tricoliciul, vârcolacul și spiridușul. Anihilarea răului pricinuit**

În mitologia românească, *pricoliciul* (numit uneori *tricolici* sau *vârcolac* – Șăineanu, 1938, pp. 510, 666), dar și *priculici, pricurici, stricolici, goglinte, strigoi, drac* (Mușlea, Bîrlea,

2010, p. 217), este o ființă daimonică antropozoomorfă sau zooantropomorfă (Vulcănescu, 1987, p. 303), rezultată din metamorfoza unui om – cel mai adesea a unui vrăjitor, dar uneori și a unui om simplu, blestemat să se transforme fără știrea sa – în fiară, de regulă în lup sau în câine (Olinescu, 2001, p. 327). În *Descrierea Moldovei*, principele Dimitrie Cantemir consemnează existența pricoliciului ca echivalent al *loup-garou*-ului francez, descriindu-l ca pe un om capabil să se transforme în lup și în alte fiare de pradă, care atacă și sfâșie atât oamenii, cât și animalele (Cantemir, 1973, p. 345).

Ulterior, etnologii Tudor Pamfile și Artur Gorovei au aprofundat analiza acestei ființe demonologice. Pamfile consideră *pricoliciul* sau *pricoriciul* o altă ipostază a strigoilor, respectiv strigoi întrupați în animale („iezi, pisici, câini, purcei, șobolani, ogari, lupi ș.a") (Pamfile, 2016, p. 146), adică o formă de *strigoi zoomorf*, situat între planul uman și cel bestial, înfățișat adesea ca „om-lup".

Gorovei oferă o definiție dublă: pe de o parte, pricoliciul (numit și *pricoriciu*) este un *mort revenit din mormânt,* adesea un copil nebotezat, care ia chip de animal malefic (lup, câine sălbatic), „cu picioarele de dinainte mai scurte și cu cele dinapoi mai lungi" (Gorovei, 1915, p. 281, cf. Mușlea, Bîrlea, 2010, p. 219); pe de altă parte, este o ființă vie, predestinată încă din naștere unei naturi demonice, precum „al nouălea frate" născut într-o serie de nouă frați „născuți tot într-o lună" (Gorovei, 1915, p. 281; cf. Pamfile, 2016, p. 146; Vulcănescu, 1987, p. 303) sau „cel care bea urină de om" (Gorovei, 1915, p. 334; cf. Pamfile, 2016, p. 146: Mușlea, Bîrlea, 2010, p. 220).

În tradiția populară, pricoliciul este adesea confundat cu *vârcolacul*, ființă daimonică jumătate om, jumătate lup, care, potrivit credinței arhaice, se urcă în cer „pentru a mușca din lună sau din soare" (Vulcănescu, 1987, p. 304), provocând eclipse. Spre deosebire de acesta, pricoliciul acționează pe pământ, în special noaptea, în locuri pustii, păduri și răscruci, fiind considerat purtător de boli, molime și moarte. Înfățișarea lui variază: uneori are cap de om și trup de lup, alteori cap de lup și trup de om – reprezentări simbolice ale dualității om-fiară.

Am menționat anterior că anumite semne observate la naștere – precum căița sau chitia roșie de pe capul pruncului ori prezența unei cozi – erau interpretate ca indicii ale unei predestinări demonice. În astfel de cazuri, moașa trebuia să proclame public nașterea, pentru a anula prin cuvânt puterea malefică: „Auziți, lume, că s-a născut un lup pe pământ! Nu e lup să mănânce lumea, ci e lup să muncească și să aibă triște de ea" – gest cu funcție apotropaică, menit să apere pruncul de „intruziunea demonicului" (Coman, I, 1986, p. 144; cf. Pamfile, 1916, p. 131).

Alte tradiții menționează că pricolici devin pruncii care plâng în pântecele mamei, ultimul dintre nouă frați sau oamenii care au comis fapte impure (Ghinoiu, 1988, p. 84; Golopenția, 2002, p. 106). Printre aceste fapte se numără: căsătoriile între rude apropiate („unul se preface în pricolici și mănâncă pe celălalt"), nerespectarea timpului fast destinat procreării („zămislit în zile de sărbătoare"), incesturile („din copii din doi veri primari și chiar de gradul doi și trei", „împreunarea tatălui cu fiica-sa sau a mamei cu fiul-său" – Mușlea, Bîrlea, 2010, pp. 218-219), precum și acțiuni nefirești („din omul care bea din sângele lui sau al altcuiva", „din oameni mari care sug țâță de la femeie", „din sinucigași" – *ibidem,* p. 220).

În literatura de specialitate este atestată și varianta de nume *tricolici* pentru *pricolici,* termen utilizat fie ca sinonim, fie pentru a desemna o ființă demonică distinctă, dar înrudită. Tudor Pamfile conturează un portret detaliat al acestei entități zoomorfe, valorificând informațiile culese pe teren de Simion Florea Marian: „Tot omul, care e Tricoliciu, când îi sosește timpul, fie ziua ori noaptea, se duce până într-un loc unde se crede a fi scutit de ochii lumii, acolo se dă de trei ori peste cap, își schimbă făptura sa de om, se preface în lup sau câne și în această stare cășunează apoi o mulțime de daune, răutăți și neajunsuri celorlalți oameni" (Marian, 1895, p. 343; cf. Pamfile, 1916, p. 147).

În unele regiuni se crede că tricoliciul se naște dintr-un copil „din flori” sau din copilul unei fete născute la rândul ei „din flori” (Pamfile, 1916, p. 147); alteori, se consideră că tricoliciul este o „dihanie”, un duh provenit din lupii care au mâncat om (Gorovei, 1915, p. 326). Romulus Vulcănescu precizează că tricoliciul este „un om cu păr de lup pe el” (numele provenind din greacă, *trix-lukos* – „om cu păr de lup”), o ființă hibridă / „progenitură” a unor „lupi fantastici sau infernali care se încrucișaseră cu femei ce aveau coșmare senzuale, în păduri, ori a unor lupoaice fantastice sau infernale care se încrucișaseră cu bărbați în aceleași condiții nocturne și silvestre” (Vulcănescu, 1987, p. 304). Manifestarea acestor ființe este legată de timpul nopții, în special de faza de lună plină, când se hrănesc cu „mânjii din hergheliile care rătăceau pe dealuri cu fânețe, însă când mâncau mânji se transformau în *mânji-lupi*, pentru a devora hergheliile din care proveneau” (*ibidem*). Aceștia posedă o natură triplă – umană, canină și cabalină – și sunt considerați „instrumente daimonice ale unei *divinități chtonice* de tip lycantropic, a cărei transsimbolizare aparține românilor” (*ibidem*).

Mitologia românească le atribuie acestor ființe o viață limitată („o viață de lup”) și o existență marcată de blestem. Pricolicii sunt „ființe omenești blestemate sau ursite să se schimbe în lupi, cu care umblă în haită, până se împlinește blestemul și redevin oameni” (Coman, I, 1986, pp. 148-149; cf. Mușlea, Bîrlea, 2010, p. 218). Transformarea lor înapoi în oameni avea loc printr-un ritual de *desdaimonizare* („despricolire”), realizat exclusiv prin lovire până la sângerare sau, în cazul copiilor născuți cu coadă, prin tăierea acesteia („dacă i se taie coada”) – act cu funcție purificatoare și eliberatoare –, care semnifica anihilarea răului prin violență ritualică (Coman, 1986, p. 150; cf. Mușlea, Bîrlea, 2010, p. 220; Pamfile, 1916, p. 147-148).

De asemenea, folclorul menționează o plantă rozacee, cu flori mari alb-gălbui (Șăineanu, 1938, p. 510), cu virtuți protectoare, numită *coada pricoliciului* (*Aruncus silvestris*) sau *coada pricolicilor*, care crește în locurile unde s-ar fi produs metamorfoze malefice, adică transformarea unui om în pricolici (Vulcănescu, 1987, p. 304). În același scop, în practicile de prevenire și desdaimonizare era folosită și planta *toaia* sau *omeagul/omagul* (*Aconitum napellus*), cunoscută și sub denumirile *mărul lupului*, *limba lupului*, *Floarea Domnului* ori *Toiagul lui Hristos*. Această plantă, „deși otrăvitoare, e considerată de popor ca «tare bună și curată»” (Candrea, 1944, p. 249). Purtată la brâu sau la cap, *toaia* avea proprietatea de a vindeca și ocroti de acțiunea nefastă a ființelor malefice: „Toaia e buruiană tare curată și bună, ea în orice loc nu crește. Unde este toaie, de aceea casă necuratul nu se apropie”; „Toaia să o sfințești de Paști și, când e pentru un fapt, ceva, s-o iai de la icoane și să te speli, că totul fuge. Sau cum e înainte de Sf. Gheorghe, că umblă strigoaicele: să te speli cu toaie, că nu se pot apropia”; „de strigoi de cei morți, că veneau din mormânt la fete”; „numai cu toaie se apărau de ei” (Niculiță-Voronca, II, 1998, p. 137).

În continuare, ne vom opri asupra *vârcolacului* – o ființă cu trăsături apropiate pricoliciului și tricoliciului, dar cu o funcție mitologică distinctă: aceea de devorator al corpurilor cerești. În literatura de specialitate, vârcolacul (*svârcolacul* sau *vârcolagul* – Pamfile, 1915, p. 98) este descris ca o „făptură teriomorfă și malignă”, un animal mitic rezultat din „combinarea unor aspecte transfigurate ale animalelor reale” (Vulcănescu, 1987, p. 498). Este adesea asemănat cu monștrii saurieni (balauri, zmei, șerpi, șopârle etc.) (Evseev, 1998, p. 485), cu „un fel de animale cu mai multe guri, care sug ca niște caracatițe: sau sunt niște stafii” (Ciaușianu, 1914, p. 100), cu un câine sau un lup – „oameni-lupi cari, după credința poporului, înghit soarele, luna în timpul eclipselor” (Șăineanu, 1938, p. 688) –, ori cu „câinii lui Dumnezeu” (Pamfile, 1915, pp. 99, 101), „care vor să mănânce numai o parte din lună, și anume aceea pe care stă Cain, ucigașul lui Abel” (*idem*, p. 101).

Conform credințelor consemnate de Marcel Olinescu, „vârcolacii sunt niște dihănii care caută să mănânce Luna și, ajungând până la ea, rup dintr-însa bucăți mai mari sau mai mici, și atunci Luna se-ntunecă” (Olinescu, 2001, p. 332). Ei sunt considerați „un fel de animale

asemănătoare câinilor", care iau naștere din copiii morți nebotezați, din copiii părinților necununați și blestemați de Dumnezeu, ori se fac „din văzduh", atunci când femeile torc fără lumină la miezul nopții, pentru a realiza vrăji cu firul tors. Acest fir devine suportul magic pe care vârcolacii se reazemă pentru a se urca la corpurile cerești. Cât timp firul nu se rupe, ființele își păstrează puterea, pot ataca Luna și „o prefac în sânge", fenomen interpretat în imaginarul popular drept cauză a eclipselor și a nuanțelor roșietice ale astrului. Când însă firul se frânge, vârcolacul își pierde forța, iar Luna „își recapătă vlaga și scapă din gura lor", redobândindu-și luminozitatea originară (*ibidem,* pp. 332-333; cf. Otescu, 1907, p. 68; Ciaușianu, 1914, p. 100). Totodată, se crede că vârcolacii pot proveni din oameni care au comis o crimă de fratricid (Evseev, 1998, p. 486) sau din cei care au încălcat anumite tabuuri: „dacă cel ce mestecă mămăliga dă cu făcălețul (mestecăul sau melesteul) în foc" ori „măturându-se casa în asfințitul Soarelui, se dă gunoiul spre Soare" (Otescu, 1907, p. 67). Și mai interesant este faptul că, potrivit unei alte credințe, vârcolacul se poate naște dintr-un cocoș de trei ani care face „un ou mititel și, îndată ce-l face, iese din el un vârcolac. De aceea nu e bine să ții cocoșul până la trei ani, că se înmulțesc vârcolacii și mănâncă luna și soarele" (Ciaușianu, 1914, p. 352).

Pentru a ajuta Luna în lupta sa împotriva vârcolacilor, oamenii recurg la gesturi apotropaice: trag clopotele (Vulcănescu, 1987, p. 112), lovesc obiecte metalice, bat în ibrice, tăvi, clești și vătraiuri, cântă la instrumente populare, trag cu puștile sau provoacă zgomote intense „ca să se audă până la Lună" (Olinescu, 2001, p. 333; cf. Pamfile, 1915, p. 101). De asemenea, se rostesc descântece (Antonescu, 2016, p. 694), se aprind lumânări de la Paști și se citesc rugăciuni (Pamfile, 1915, p. 102; cf. Otescu, 1907, p. 69).

Se crede că, dacă vârcolacii ar reuși să înghită întreaga Lună, „s-ar sfârși lumea" (Olinescu, 2001, p. 333; cf. Antonescu, 2016, p. 694). În Teleorman circulă credința că puterea unui vârcolac poate fi neutralizată prin mușcătura până la sânge a unui câine, moment în care acesta se transformă într-un om acoperit cu păr de lup (Gorovei, 1915, p. 351).

În credințele românilor din Vâlcea, există vârcolaci vii – oameni cu însușiri demonice, palizi și uscați – care, în timpul somnului adânc, își eliberează sufletul pentru a merge „să mănânce puțin din Lună sau din Soare" (Antonescu, 2016, p. 694). Dacă aceștia sunt treziți în timpul experienței extracorporale, trupul moare, deoarece sufletul „nu mai găsește gura prin care a ieșit" și rătăcește în jurul casei până își urmează „drumul cel fără de întoarcere al sufletelor moarte" (*ibidem*; cf. Olinescu, 2001, p. 333).

Făptura demonică a vârcolacului concentrează în sine arhetipul haosului cosmic și al forței distructive care amenință ordinea universului. În opoziție cu pricoliciul – ființă a lumii telurice, care provoacă rău comunității umane – vârcolacul aparține cosmologiei mitice, fiind instrumentul prin care folclorul explică fenomenele de întunecare astrală și echilibrul fragil dintre lumină și întuneric.

Printre demonii arhetipali al morții, având funcție ambivalentă – protectoare și distructivă se distinge *spiridușul*, o făptură de tip antropomorf sau zoomorf, considerată un *daimon domestic* care, deși în general benefic, poate deveni malefic atunci când este neglijat sau invocat în scopuri nelegitime.

În descrierea lui Romulus Vulcănescu, spiridușul este un „omuleț miniatural", un echivalent popular al *homunculus-ului alchimic*, dar fără legături directe cu alchimia medievală, întrucât „omulețul artificial" al acesteia este o creație simbolică, iar spiridușul popular are o viață limitată și o natură magică (Vulcănescu, 1987, p. 304). Obținerea lui era rezervată vrăjitorilor sau celor inițiați în practici magice, care urmau un ritual de concepere magică: oul unei găini negre, ouat cu nouă zile înainte de Paști, era clocit la subțioară, iar în noaptea Învierii cel care îl purta trebuia să rostească formula consacrată: „Și al meu a înviat!" (*ibidem*, p. 305). Din ou se năștea un omuleț de-o șchioapă, un șarpe mic ori o făptură invizibilă, a cărei prezență era trădată de șoapte, râsete sau zgomote discrete.

Spiridușul era considerat o entitate domestică demonică, aflată în slujba omului, care îndeplinea dorințe și aducea bunăstare atât timp cât era îngrijit și hrănit cu miere și nuci, fiind culcat într-un vas curat de lut (Vulcănescu, 1987, p. 305). Când era neglijat sau exploatat, își schimba natura, devenind spirit răzbunător, aducător de nenorociri asupra stăpânului și familiei. În credința populară, spiridușii erau „drăcușori mici" aflați în slujba babelor și a vrăjitoarelor, folosiți la farmece, descântece, tămăduiri ori aducerea ibovnicilor „călare" la iubite (Ciaușianu, 1914, p. 227). În tradiția modernă, el se confundă cu demonii familiari ai vrăjitoarelor – Nichipercea, Sărsăilă, Vasilică sau Mititelul – „draci mici, dar atotputernici", legați de stăpân printr-un pact (Ghinoiu, 2013, p. 262).

Pentru a se elibera de puterea lui, se recurgea la un rit apotropaic combinat cu un rit de anihilare: spiridușul era legat într-o basma, ucis și îngropat într-un loc spurcat, altfel sufletul stăpânului rămânea sub stăpânirea acestuia și după moarte (Vulcănescu, 1987, p. 305). Alte practici de despărțire includeau vânzarea, mărturisirea la preot, cetania la biserică sau faptele de binefacere, menite să rupă legătura demonică și să împiedice chinurile postume (Ghinoiu, 2013, p. 263).

**Considerații finale**

Analiza demonilor arhetipali ai morții evidențiază un sistem complex de credințe și practici tradiționale, prin care comunitatea românească a căutat să explice și să controleze manifestările malefice asociate sfârșitului vieții. În imaginarul popular, moartea nu reprezintă doar un eveniment biologic, ci o trecere însoțită de interferența unor entități demonice – strigoi, moroi, pricolici, spiriduși – care pot tulbura echilibrul cosmic și social.

Strigoii și moroii, ființe liminale, sunt percepuți ca revenanți ai morților neîmpăcați, a căror neliniște perturbă ordinea lumii vii. Pricoliciul și variantele sale regionale, precum tricoliciul sau vârcolacul, materializează metamorfoza malefică a omului în animal, simbol al instinctelor dezlănțuite și al pierderii identității umane. Spiridușul, în schimb, relevă o altă formă de pact demonic – cel al prosperității obținute prin alianță cu forțele infernale, care, în final, revendică sufletul stăpânului.

În fața acestor amenințări, folclorul a dezvoltat un amplu repertoriu de practici magico-terapeutice și apotropaice, menite să neutralizeze puterea acestor entități. Dintre acestea, se remarcă descântecele, ritualurile de dezgropare și ardere, alungarea prin foc, apă sau obiecte sacralizate, precum și formele de exorcizare prin post, rugăciune și spovedanie. În cazul spiridușului, mărturisirea la preot și actele de binefacere devin strategii simbolice de rupere a pactului demonic și de restabilire a echilibrului spiritual.

Investigațiile efectuate ne-au permis să observăm că demonologia tradițională românească se configurează ca un sistem coerent de reprezentări și practici de gestionare a răului, în care dimensiunea religioasă, terapeutică și morală se întretaie. În contemporaneitate, deși mare parte dintre aceste practici și credințe au fost reinterpretate sau estompate sub influența raționalismului modern, ele continuă să existe în forme sincretice, filtrate prin ritualurile creștine. Observațiile recente ale lui Alexandru Chiselev (în *Magia la românii și ucrainenii din nordul Dobrogei*, începutul secolului XXI) confirmă această tranziție: funcțiile de anihilare a răului sunt astăzi preluate de instituția bisericii și de figura preotului, care substituie actele magico-rituale prin rugăciuni, exorcizări și binecuvântări. Și la ora actuală, demonologia tradițională supraviețuiește într-o formă desacralizată, dar nu dispărută, continuând să exprime aceleași nevoi existențiale – frica de moarte, dorința de protecție și speranța în transcenderea răului. Prin urmare, studiul demonologiei funerare nu reprezintă doar o incursiune în mitologia trecutului, ci și o analiză a persistenței simbolice a fricii și a sacralității în mentalul colectiv românesc, oferind o perspectivă complexă asupra felului în care cultura tradițională negociază raportul dintre moarte, memorie și supranatural.

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# SUBJACENT MOTIVES IN THE FANTASY FILMS: THE HERO'S INITIATION

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***Abstract:*** *The motive of initiation (the journey, the helpful characters, the climax, the interior completion): the cinematic development of the producer's script retains the ontological disorder, the macrocosmic unbalance, announced in the beginning title, which needs to be solved. In order to do this, it is necessary that a heroic figure should appear, the helpful characters or donators, who will follow a certain itinerary to mediate and to solve the existent situation.*

*The representatives of the good are the helpful characters, the donators and some fantastic beings that are also necessary, even animals or birds, which urge the hero to express his gratitude by adopting a good and kind-hearted attitude, thus rewarding the help received from the protective ones. During their itinerary which takes place from the margin to the centre and which could have as a result the failure or the victory, the heroes are adviced by the donators on the way they must act to solve the conflict which they are involved in, through surpassing the obstacles encountered on their way, thus ordering the world space they are live in.*

*One way through which the hero may return to his starting point is the myth that enables them to rediscover his real human values and at the same time he receives something from the wisdom of the world. Such an itinerary made in the hero's reverse represents initiation on an ontologic plan. Most of the time, the unbalanced situations are solved through finding the suitable companion or through friendly relationship, which should help the other.*

*The additional objects with supernatural powers that are offered to the heroes by the donators, are the following: the battle sword or the clothes, other certain gifts with supernatural powers, the beneficent properties of water from the ents or the bread from the elves.*

***Keywords****: initiation, itinerary/road/journey, fantastic, hero, helpers.*

Din punct de vedere matematic, tematica ecranizărilor cu elemente fantastice ar putea fi definită ecuațional, începând cu dimensiunea necunoscută, care poate fi aflată în urma rezolvării conflictului dintre elementele subordonate celor două principii antinomice, binele și răul. În acest sens, am gândit următoarea structură: binele (↑;→) se află în opoziție cu răul (↓;←), astfel încât săgeata orientată spre dreapta este asociată adevărului, dreptății, lucrurilor pozitive, corecte, iar cea orientată spre stânga exprimă gândirea negativă, forța răului. Prin urmare, cele două săgeți îndreptate una în sus, cealaltă în jos, sugerează conflictul dintre cele două forțe antinomice.

Tipologia omului simplu, deținător al unei experiențe morale și culturale ancestrale se manifestă, la nivelul acestor filme fantastice, prin intermediul personajelor adjuvante care intervin în folosul eroilor, având rolul de a-i ghida pe cei aflați în dificultate. Principiile universale atestă dimensiunea etică a scenariului, ignorată în multe dintre producțiile cinematografice contemporane.

Categoria binelui poate fi exprimată prin intermediul personajelor adjuvante, iar întâlnirea cu personajele episodice, spre exemplu enții din *Codrul Fangorn* (romanul *Stăpânul Inelelor,* de J.R.R Tolkien), sugerează existența unui timp deconcentrat, suspendat, pentru ca eroul (hobbitul Frodo Baggins) să-și recâștige forțele și să mediteze asupra probelor sau încercărilor pe care urmează să le depășească. Situațiile conflictuale sunt generate de personajul adversar, considerat răufăcătorul, cel care tulbură echilibrul inițial (Sauron, Saruman, Gollum).

Eroul și antieroul sunt întotdeauna creați în contrast, având, de obicei, legătură cu un spațiu sau cu alte personaje supranaturale, în acest caz vrăjitoarele sau vrăjitorii, spre exemplu Gandalf cel Sur (romanul *Stăpânul Inelelor*) și Jadis sau Vrăjitoarea Albă (romanul *Cronicile din Narnia,* de C.S Lewis).

Reprezentanții binelui sunt adjuvanții, donatorii și unele ființe fantastice, de asemenea necesare, chiar animale sau păsări, care îl îndeamnă pe erou a-și exprima recunoștința, fiind milostiv și bun, răsplătind, în acest fel, ajutorul primit din partea instanțelor protectoare (Galadriel, Arwen, Aragorn). În traseul efectuat dinspre margine spre centru, care poate avea ca rezultat eșecul sau izbânda, eroii sunt sfătuiți de donatori asupra modului în care trebuie să acționeze pentru a soluționa conflictul în care sunt implicați, ordonând, astfel, spațiul lumii în care se află, prin depășirea obstacolelor, în călătoria pe care o întreprind.

Obiectele auxiliare, cu însușiri supranaturale, oferite eroilor de către donatori, sunt următoarele: spada de luptă sau hainele, anumite daruri cu puteri supranaturale.

Motivul inițierii (drumul, personaje ajutătoare, punctul culminant, desăvârșirea interioară): valorificarea cinematografică a scenariului regizoral reține dezordinea ontologică, dezechilibrul macrocosmic, anunțat în incipit, care necesită a fi rezolvat. Pentru aceasta este nevoie de apariția unui erou (personaje adjuvante sau donatori), care va urma un anumit traseu, pentru a media și a rezolva situația și problemele existente.

Atât în textele narative, cât și în ecranizările *Cronicile din Narnia* și *Stăpânul Inelelor,* este vorba despre blestemul vrăjitoarei (Vrăjitoarea Albă) sau al unui personaj negativ (Sauron), care determină apariția unui dezechilibru, sursă a răului, din care personajele vor să se sustragă. În centrul ecranizării se află eroul, un model comportamental, fiind totodată arhetipul care ilustrează principiile binelui.

Dacă în majoritatea creațiilor reprezentanții masculini sunt încercați de instanțe atotștiutoare, supuși unor probe de trecere, după care li se permite să pornească pe drumul inițiatic, fiind considerați adevărați *homo viator,* la capătul traseului prestabilit aceștia devenind *homo cogitans,* hobbitul Frodo Baggins nu are parte de o anteinițiere, pornind în aventura unchiului său, Bilbo Baggins, pe neașteptate sau chiar în mod forțat, fiind constrâns de împrejurări să facă acest lucru.

Chiar și în acest mod, în urma etapelor parcurse, eroul trebuie să ajungă un cunoscător, capabil să poată face față unor experiențe unice, astfel încât să-și dovedească capacitatea de a promova valori, precum: înțelepciunea, priceperea de a conduce o colectivitate, de a-și manifesta spiritul civilizator și, foarte rar, de a-și întemeia o familie (hobbitul Sam Gamgee). Protagonistul deține deopotrivă, însușirile reale sau verosimile ale omului obișnuit, dar în același timp pare a fi înzestrat cu forțe neobișnuite. În general, acesta pleacă în călătorie pentru a căuta nemurirea, a-și descoperi abilitățile de luptător sau a trăi experiența sentimentului de iubire.

Una dintre modalitățile prin care eroul se poate întoarce la origini este mitul, prin intermediul căruia își descoperă adevăratele valori umane și i se împărtășește câte ceva din înțelepciunea lumii. Un astfel de traseu, efectuat în sens invers, reprezintă o inițiere în plan ontologic a eroului central. De cele mai multe ori, dezechilibrele se rezvolă prin găsirea unui partener potrivit, fie și printr-o relație de prietenie, care să îl ajute pe celălalt (Sam Gamgee, Aragorn sau Gandalf, pe Frodo Baggins; domnul Tumnus, pe Lucy Pevensie, Aslan, pe cei patru frați Pevensie). Depășirea limitelor se realizează prin intervenția unor personaje funcționale, ceea ce subliniază conștientizarea neputințelor eroului și a faptului că este muritor. Dezamăgit și neputincios, la începutul călătoriei, acesta se confruntă cu o prăbușire morală, fiind inițiat pe parcursul drumului de către adjuvanți (Frodo este îndrumat de Gandalf).

Întrucât se vorbește despre traseul străbătut de erou, textul epic înregistrează secvențe care sunt, de fapt, forme de inițiere ontologică. Transformarea omului în fiară reprezintă o etapă intermediară, inclusă în acest traseu evolutiv.

În studiul intitulat *From the BEAST to the BLONDE, On FAIRY TALES AND THEIR TELLERS,* United Kingdom, Chatto & Windus, 1994, p.72, cercetătoarea Marina Warner susține faptul că trecerea de la repulsie la atracție sugerează o schimbare, percepută ca o convenție a basmelor secolului al douăzecilea, de la intrarea în sat, la poarta castelului.

Atât în literatură, cât și în cinematografie, generalizarea monstruosului apare pe fundalul unei vechi tendințe literare, cea a bestiarului malefic, ilustrat prin diferite tipologii, cum ar fi ursul, lupul, personaje care, odată cu trecerea timpului, nu au mai fost percepute de public drept niște ființe terifiante. În acest sens, se poate observa realizarea unei subtile tipologii între personajul Bestie (*the BEAST*), care aparține artei moderne, și minotaurul mitologic. În funcție de viziunea artistică a autorului, personajul monstru tinde să se umanizeze, adoptând atitudini variate, cum ar fi sacrificiul și cunoașterea de sine, pentru a face față provocărilor pe care le impune un anumit statut social sau comunitar.

În studiul intitulat *Diavolul*, Giovanni Papini afirmă următoarele: „urâțenia unei ființe nu este întotdeauna un semn și un argument în favoarea răutății sale”[1], de unde deducem faptul că sub o înfățișare respingătoare, care repugnă, se poate ascunde un suflet blând, care exprimă bunătatea.

Ecranizările moderne amplifică estetica urâtului, operând, uneori, cu exagerări ale grotescului, cu scopul de a acapara publicul tânăr: „Prin natura sa afectivă, fantasticul se apropie de urât şi se aşază la antipodul tuturor celorlalte categorii pozitive ale plenitudinii.”[2]

Aflat în momente critice, eroul are nevoie de susținerea morală a unui sfetnic, înzestrat cu darul consilierii și forța de a ordona existența neofitului (Gandalf cel Sur sau leul Aslan). În iconografia creștină, Sfântul Gheorghe îl învinge pe Diavol cu ajutorul proniei divine, care îl îndrumă în legătură cu modul în care poate fi biruită fiara. Astfel, conflictul dintre principiul binelui și cel al răului devine o constantă în expunerile cinematografice, mai ales cele moderne. Traiectoria inițierii atinge punctul maximei tensiuni, moment în care personajele trăiesc dramatismul experienței lor existențiale, așa cum rezultă din călătoria hobbitului Frodo Baggins, din ecranizarea romanului *Stăpânul Inelelor*. Atât în opera literară, cât şi în filmul inspirat de aceasta, se percepe o nevoie a existenței punctului culminant, ca moment generator al unei relaţii de apropiere dintre spectator și protagonist. Totodată, acest climax generează o detensionare, care conduce spre un final care, în cele mai multe cazuri, rămâne deschis interpretărilor.

Traseul lui Frodo Baggins presupune existența unor etape pregătitoare, premergătoare inițierii acestuia: însărcinat de vrăjitorul Gandalf să poarte Inelul, acesta pleacă din *Shire* însoțit de cei mai buni prieteni, ajunge în satul *Bree*, la Hanul *Poneiul în două picioare,* unde îl întâlnește pe Aragorn, apoi în *Rivendell,* în casa lui Elrond, la elfi, moment în care se hotărăște care va fi destinația obiectului care îi fusese încredințat. Călătoria continuă, iar grupul membrilor Frăției se oprește la *Turnul de Pază al lui Amon Sul*, unde Frodo va fi străpuns de un pumnal morgul, cu efect letal, apoi revine în *Rivendell,* cu ajutorul domniței Arwen.

Traseul inițiatic al lui hobbitului durează timp de patruzeci de zile, iar personajul ajunge în pădurea elfilor luminii, unde fiecare membru al Frăției primește câte un dar ce le va fi necesar călătoriei, apoi traversează trecătoarea *Rohan*, unde vor lua parte la bătăliile purtate cu orcii și cu alte ființe ale întunericului, iar în cele din urmă vor ajunge în *Mordor*, unde Frodo și Sam îl vor avea călăuză pe Gollum, reușind să distrugă, cu mari sacrificii, obiectul damnat, în *Muntele de Foc*.

Călătoria lui Frodo nu este doar o aventură, ci un traseu efectuat în sens invers, un drum înspre sine, o formă de autocunoaștere, prin care acesta se redescoperă și își conștientizează rostul existențial. În acest sens, prezența vrăjitorului Saruman, cât și a creaturilor antropomorfe numite *orci, goblini* sau *uruk-hai*, subliniază faptul că protagoniștii se află într-o lume dominată

[1]Giovanni Papini, *Diavolul,* București, Editura Humanitas, 2013, p.167.
[2]Marin Beşteliu, *Realismul literaturii fantastice,* Craiova, Editura Scrisul Românesc, 1975, p.166.

de confuzie, care îl face pe Frodo să nu poată diferenția binele de rău, din cauza obiectului înșelător, inelul.

Moartea personajului cinematografic Frodo Baggins, în cadrul procesului de iniţiere: o posibilă dispariție a eroului, a cărui sarcină este de a salva lumea, atrage moartea cosmică, întrucât acesta încearcă, prin lupta sa, ieșirea din istorie, astfel încât confruntarea are loc între două polarități distincte, individiul și universul.

Pentru personajul Frodo Baggins din romanul *Stăpânul Inelelor*, o cale sigură, care duce către o maturizare forțată, o reprezintă călătoria, prin care acesta renunță la vechiul sine, îndepărtându-se și desprinzându-se de matrice. Concomitent cu ieşirea din Comitat (*Shire*), durata temporală este anulată, iar vechea identitate, ştearsă. Această trecere poate fi percepută atât ca o anulare a vechiului *eu,* profan, încadrat unui anumit moment, cât şi ca o renaştere a altuia, gest care se produce într-un timp sacru, privilegiat, cosmic. Vechiul *eu* aparţine terestrului, iar noul *eu,* cosmosului. Ambele egouri sunt apanaje ale unor existenţe contradictorii.

Moartea simbolică a lui Frodo Baggins are loc prin scindarea vechiului *eu,* profan, respectiv a celui nou, evoluat spiritual, eroic. Prin întoarcere în existent, moartea acestuia este percepută de publicul avizat ca fiind una de tip simbolic. Macrocosmosul dezvăluie un Frodo cosmicizat, înzestrat cu forţe noi, dar și cu o supraputere, care îi revine.

Sfârșitul și începutul, în plan simbolic, sunt considerate etape noi și niciodată întoarceri sau blocaje, după cum este percepută moartea fizică. Frodo, un neiniţiat, un neofit în sfera lumii terestre, se simte împlinit abia după ce parcurge această experiență şi dobândește valenţe cosmice, fiind născut din ființa-monstru și reîntors din Infern, din creat. Frodo, haotizat, este cosmicizat, devine parte a Increatului, a puterilor embrionare, acceptat în ambele planuri, macro, dar şi microcosmic. Orice personaj sau subiect involuat trebuie să se întoarcă din Haos şi să se îmbogăţească spiritual, să participe la Creaţie, să devină un evoluat. Acesta este singura condiţie în ceea ce privește respectarea evoluţiei umane. A nu te regăsi în vechiul topos, în interiorul monstrului, a coborî în Infern, înseamnă a accede la condiţia nemuririi, care presupune dobândirea înțelepciunii, acest aspect fiind interzis muritorilor. Procesul metamorfic spiritual reprezintă o condiţie a vieţii împlinite şi finalizate în mod corespunzător, într-un moment decisiv, deoarece Frodo reușește să ajungă în *Muntele de Foc* din Mordor și să distrugă inelul. Experiența acestei traversări echivalează cu o parcurgere a Iadului, care îi va afecta ființa și spiritul, dar totodată îi va da posibilitatea de a obține veșnicia (după distrugerea obiectului în *Muntele de Foc*, Frodo se va alătura elfilor în lunga călătorie pe mare, îndreptându-se spre *Raiurile Gri*, tărâmuri ale nemuririi). Instruirea neofitului are loc în burta animalului infernal, în perioada germinativă, şi începe concomitent cu intrarea în Hades. Există, deci, un timp sacru, al iniţierii, prielnic, al segregaţiei, regenerant. Moartea devine, astfel, o trecere, un exerciţiu ritualic, nemaifiind considerată un punct final. Momentele vieţii, cât şi cele ale morţii iniţiatice, sunt legate de triada: naştere, evoluţie, moarte, iar etapele morţii, în opinia lui Mircea Eliade, sunt conexate procesului *generare, moarte, regenerare,* simbolizând aparente rupturi, care determină noi începuturi. Acelaşi autor foloseşte termenii *ne-moarte* sau *imortalitate,* pentru a explica apartenenţa omului la sacru, în plan terestru, acest lucru nemaifiind posibil după producerea morții.

Moartea simbolică a lui Frodo Baggins se produce datorită răului universal. Cei care nu depăşesc probele ontologicului, nu reușesc să supraviețuiască, de unde deducem faptul că trebuie să laşi lucrurile parcurse să moară şi cele noi să îţi parvină, să revii din umbră, spre lumină, şi să te desprinzi de vechea formă, care te-a protejat cândva, ca o amuletă.

Moartea cosmică a personajului cinematografic Gandalf, în cadrul procesului de inițiere: moartea cosmică fictivă sau temele mitice *neptuniene* reiau ideea potopului apocaliptic, proces reprezentat printr-o finalitate constructivă. Moartea cosmică trădează finalitatea, prin ideea de început. Gandalf omoară balrogul aflat în *Minele din Moria,* în

curgerea iraţională a timpului, pe care îl resimte într-o clipă, prin urmare universalul se comprimă, moartea este este resimțită în mod brutal, dar este regeneratoare, asemenea cosmosului.

Prin dispariția lui Gandalf, istoria scrisă de personajul Isildur poate fi ștearsă. Gandalf moare din punct de vedere astral, sfidând canoanele timpului și este redenumit *cel Alb*, părând un alt vrăjitor, mai înţelept, mai înalt, mai luminos. Sfârşitul lumii, reprezentat prin potop, respectiv moartea lui Gandalf, este necesar regenerării, pentru ca terestrul și actanții (membrii Frăției) să primească o nouă șansă, prin descoperirea valorilor interioare ale acestora.

Practica funcţională relevă faptul că fiecare creație cinematografică fantastică rescrie un gen aparent nou, pe care îl adaptează aşteptărilor diferitelor generații de cinefili. Se poate afirma faptul că noile creații subordonate genului *science-fiction* sau *fantasy* au un caracter hibrid, atribuit prin preluarea unor elemente din ecranizările anterioare, transpuse potrivit noii viziuni estetice. Cinematografia modernă dezvoltă genuri artistice mixte, ca rezultat al unei percepții integratoare de tip sincretic, principiu fixat, la nivelul textului scris, prin sintagma *literatură de frontieră*. (Silvian Iosifescu, *Literatura de frontieră*, București, Editura Enciclopedia Română, 1971)

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# VERISIMILAR AND DREAMLIKE CINEMATIC SPACES OF SCREANINGS; CRONOTOPIC GUIDE MARKS IN THE NOVEL LORD OF THE RINGS

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***Abstract:*** *The space from a film is mythical and placed into an illo tempore, subordinated to another world linked to ours, but completely opposed to it. Sometimes, this topos becomes easily recognisable and familiar especially after the hero has success fully managed to surpass all the obstacles and he has finally become victorious through his attemps and confrontations with the evil forces, with his opponents or with the nature, whose elements seem to be unsurpassable due to its chimerical creatures or monsters.*

*The existence of the different toposes in a movie film means either the three levels: terrestrial, subterranean and extraterrestrial or a limited zone from a specific area, such as the one we encounter in the novel Lord of the Rings, by J.R.R Tolkien, through the presence of the realm The Middle Land.*

*During the long journey he embarks upon, the hero of this story makes a great effort and overpasses his limits while being in search of somebody or something that could solve the ontological disorder through forgiveness, sacrifice and equilibrium, which will generate a new and reborn self (in the above mentioned novel, the hobbit Frodo Baggins is in search of the Fire Mountain, where he must go and destroy the ring).*

*The trilogy of the ring power is, above all, the terrestrial metaphor of the land worshipped by the hobbits or the elves, who are the inhabitants of this space considered, at a given moment, to be doomed through the invasion of the harmful, malefic and destructive creatures.*

*Following the example of the sacred itineraries to defeat the evil, Frodo Baggins and Sam Gamgee must triumph over the limits of the profane space and time, in the realm of Mordor.*

*In the popular thinking, this journey, made in a circle, seems to be continuous and lacking in objectives and at the same time can be compared with the astral trajectory, completely opposite of the sun in search of the moon.*

*In the cinematic productions analysed so far, the spacial coordinates suppose two dimensions: the real and truthlike one, in which the spectator can rediscover himself, because it exokes the world he knows, and a fictitious one, which is in fact, the result of the writer's imagination.*

***Keywords:*** *cronotop, real, dreamlike, worlds, spaces, ring.*

Toposurile existente într-un film semnifică fie cele trei niveluri: terestru, subterestru, supraterestru, fie o zonă restrânsă dintr-un anumit areal, așa cum întâlnim în romanul *Stăpânul Inelelor,* de J.R.R Tolkien, prin prezența tărâmului numit *Pământul de Mijloc*.

Spatiul dintr-o ecranizare reprezintă limita, marginea, punctul de interdicție, capătul lumii sau cel al pământului, lipsit de continuitate, eroul putându-și continua călătoria doar în momentul în care primește un nou statut, o nouă stare. Acest spațiu, plasat într-un *illo tempore,* este mitic, subordonat unei alte lumi, conexată lumii noastre, dar total opusă acesteia. Uneori, acest topos devine recognoscibil și familiar după trecerea obstacolelor și izbânda eroului, prin încercările acestuia și confruntarea cu forțele răului, cu adversarii sau cu natura, ale cărei stihii par de neînvins, cu ființele himerice sau cu monștrii.

Antespațiul poate fi o pădure deasă, aridă, întunecată, poziționată lângă o apă adâncă și periculoasă, de cele mai multe ori pestilențială, în perimetrul unor codri uscăcioși sau a unor ținuturi muntoase pustii, punct din care începe inițierea. Lumea de la capătul lumii, *an end*

*world*, specifică regatelor sau toposurilor îndepărtate, în care tuturor eroilor le este dat să ajungă, după ce depășesc toate etapele inițierii, se află, de obicei, în locul situat *peste nouă mări și nouă țări*. În lunga călătorie pe care o întreprinde, eroul poveștii depune efort și își forțează limitele, fiind în căutarea cuiva sau a ceva care să rezolve dezordinea ontologică, prin iertare, sacrificiu, echilibru, ceea ce va genera un sine nou, renăscut (în romanul *Stăpânul Inelelor,* hobbitul Frodo Baggins se află în căutarea *Muntelui de Foc*, loc în care trebuie să ajungă, pentru a distruge inelul). Spațiul parcurs devine unul primejdios, izolat, situat departe de civilizație. Eroul este constrâns să efectueze această călătorie din cauza conjuncturii în care se află, deoarece pornește întotdeauna înspre necunoscut, spre *celălalt tărâm*, la intervenția unui părinte sau a unor instanțe atotștiutoare (vrăjtorul Gandalf, Elrond și uneori Aragorn), care îl îndrumă pe măsură și îl trimit cu o misie bine stabilită. Traseul acestuia presupune o formă de inițiere în viață, un drum al deplinei maturizări, care se realizează prin trecerea dintr-un spațiu incipient (*Shire*), într-unul evoluat, cu atribute unice (*Lothlórien*), total diferit de cel din care a plecat inițial. Această ruptură, care presupune despărțirea eroilor poveștii de lumea cunoscută, creează și duce la instaurarea haosului. Spațiile pe care eroii le străbat, de la un capăt la altul al lumii, nu sunt locuri obișnuite, ci teritorii ale încercărilor, toposuri apăsătoare și grele (Moria, traseul prin smârcuri, trecătoarea *Cirith Ungol*, *Mordor*).

În lumea fantastică, coordonatele spaţio-temporale reale sunt distorsionate, nemaifiind guvernate de aceleaşi legi, prin urmare își pierd funcția de bază. Categoriile fictive şi artistice de tip cronotopic sunt predilecte într-o dimensiune care nu exclude dualitatea real-imaginar. Timpul şi spaţiul creează discomfortul ambiguităţii, deoarece nici personajele, nici lectorul nu pot opta pentru o explicaţie de tip obiectiv sau care se justifică prin filonul imaginarului. Timpul şi spaţiul *inelului unic* se confundă cu cronotopii care funcționează la nivelul lumii reale, acest aspect fiind susținut prin explicația conform căreia majoritatea personajelor călătoresc pe jos, cu caii sau cu poneii, fără ca elementele supranaturale să intervină în procesul deplasării acestora. Chiar și în acest mod, de-a lungul călătoriei cronotopice intervin personaje fantastice, care antrenează imaginarul şi distorsionează realul.

Inelul acţionează independent de voinţa acestora, oprind timpul, astfel încât actanţii (Frodo, Sam și Gollum) rătăcesc pe traiectoria unor trasee ambigue, care par fără ieşire, deoarece cele două categorii menţionate se întrepătrund în mod inexplicabil. Orice spațiu încărcat negativ, orice topos rău confirmă un timp care dăunează personajului Frodo Baggins, aflat într-o continuă luptă cu acești cronotopi. Un exemplu relevant în romanul *Stăpânul Inelelor* este *Hanul Bree*, popas la care hobbitul Frodo și prietenii acestuia se opresc. Acest spațiu reprezintă o fâșie de pământ care face trecerea către *lumea de dincolo*, şi care, alături de celelalte limite, conturează un labirint al iluziilor fantasmagorice.

Când vorbim despre un tărâm supranatural, se subînțelege existența motivelor centrale ale drumului şi ale călătorului, dacă ne raportăm oricărui basm de inițiere sau oricărei povești de acest fel, în care eroul este nevoit să-și continue călătoria, cu sacrificiul propriei vieți. Motivul drumului va conexa lumea cunoscută a călătorului (*Shire*), de oricare altă lume fantastică (*Caras Galadhon*), care se va dovedi necunoscută şi misterioasă. Cel care depăşeşte pragul şi se desprinde de vechiul spațiu, căruia i-a aparţinut, trebuie să fie pregătit pentru neaşteptat, pentru inevitabil (intrarea în *Mordor*). Spațiul secundar fantastic este unul de intermediere, îndepărtat și totodată separat de real, aflat între două lumi oponente.

Trilogia *inelului* puterii este, întâi de toate, o metaforă terestră, a pământului venerat de hobbiţi sau de elfi, locuitori ai acestui spațiu, considerat, la un moment dat, a fi unul damnat, prin invadarea fiinţelor nefaste, malefice, distrugătoare: orci, goblini, wargi, balrogi, păienjeni sau alte personaje întunecate. Terestrul acționează diferit, întrucât pământul poate fi un spațiu binecuvântat sau unul al ispășirii (*Muntele de Foc*), al speranței sau al pustiului (pădurile pribegilor, considerate cetăți sacre, ale celor care nu aparțin niciunui loc, așa cum sunt cele două personaje masculine, Aragorn sau Faramir). Orice acţiune întreprinsă de către membrii

Frăţiei presupune traversarea unor trasee pe orizontală, de la stânga la dreapta (câmpii, păduri), cât și pe verticală, de sus în jos, prin urcare şi coborâre (dealuri, coline, munţi), spaţii de deasupra şi de adâncime. Membrii Frăţiei parcurg, cel mai adesea, spaţii muntoase, precum sunt *Muntele de Foc* sau *Minele din Moria*. Frodo și Sam se pierd într-o spirală spațio-temporală, care îngreunează traseul călătorului, încurcat în labirint. În *Mordor,* incipitul este identic cu sfârșitul, iar timpul pare răzbunător față de personajul care reușește să intervină în necunoscut. Condiția cronotopică din tărâmul *Mordor* nu se raportează niciunei forme ontologice existente în *Pământul de Mijloc*, exprimând doar haos și dezordine. Călătoria celor doi hobbiți poate fi comparată cu un itinerariu al căutării sinelui și totodată al sacralității cosmice, aflată în contradicție cu profanul, după exemplul relatărilor cu privire la pelegrinările sfinților, modele ale unei ascensiuni morale în absolut. Urmând modelul itinerariilor sacre, pentru a putea birui răul, Frodo Baggins și Sam Gamgee trebuie să învingă, în ținutul *Mordorului,* limitele spațiului și ale timpului profan. Aceștia se confruntă cu greul, cu forța gravitațională, care va încerca să anihileze binele din univers (Sauron, Gollum sau personajele orci). În mentalul popular, această călătorie efectuată în cerc, care pare continuă și lipsită de obiective, poate fi comparată cu parcursul astral, întotdeauna oponent, al Soarelui aflat în căutarea Lunii.

Motivul ireversibilității este corelat cu *lumea de dincolo*, în măsura în care timpul înseamnă conștientizare și generează finalitatea lumii reale. Timpul fantastic nu are graniţă, este circular, fără sfârşit, putând fi comparat cu prezentul mitic. Timpul inelului este atribuit personajelor în proporţii diferite: Arwen trebuie să renunţe la nemurire pentru a i se alătura lui Aragorn, care este din *Numénor* şi are o durată de viaţă de trei ori mai mare decât cea a oamenilor obişnuiţi (procesul morţii, în cazul elfilor nu este descris, doar intuit, hobbiţii trăiesc mai mult, după împlinirea vârstei de treizeci şi trei de ani, în comparaţie cu elfii, spiriduşii sau copacii vorbitori, Tom Bombadil şi alte personaje fantastice, care sunt prezenţi în istoria Pământului de Mijloc de la începutul acestei lumi, fiind consideraţi nemuritori).

În finalul trilogiei intervine procesul eternităţii, moment în care cititorul are iluzia continuităţii cronotopice a legendei lui Frodo şi a poveştii inelului. Odată ce acest timp al inelului se epuizează, suntem conștienți de faptul că nici elfii, nici enții sau oricare dintre personajele fantastice nu există în lumea reală. Timpul, la Tolkien, tinde uneori să atingă perfecţiunea, ceea ce înseamnă că reprezentarea temporală nu este omisă, ci se creează un sentiment al realului (în momentul când Frodo este dus în *Rivendell,* după ce este înjunghiat cu un pumnal Morgul, Gandalf îl informează că este ora zece dimineaţa, în data de douăzeci şi patru octombrie). Aceasta pare a fi conturarea unei arhitecturi a timpului, cea a spaţiului fiind asemănătoare celei din existența reală.

Timpul din *Comitat* este măsurat diferit față de cel din planul exterior, calendarul hobbiţilor, de treizeci de zile, fiind împărţit pe luni, calendarul hobbiților începând cu ziua de luni. *Númenórenii* au calculat altfel timpul hobbitan, acest proces fiind numit *Numărătoarea Regilor*, împărţind săptămâna în şapte zile, răsăritul şi apusul fiind constantele aproximării unei zile normale. Hobbiţii au păstrat din *Numărătoarea Regilor* acele practici care se asemănau cu obiceiurile lor, astfel încât lunile aveau treizeci de zile, erau egale, iar cele mai importante sărbători erau considerate *Zilele Seninului* și *Sărbătorile Iernii*, care erau specifice doar locuitorilor din *Comitat*. Prin urmare, hobbiţii au o suită de ritualuri personale, tălmăcind anumite denumiri ale *númenórenilor,* cu timpul uitate sau încurcate. Un moment solemn îl reprezintă crepusculul, prin stingerea şi aprinderea aștrilor, timp marcant de trecere, sacru şi repetabil. Anumite momente au fost omagiate și devin istorice, așa cum este ziua de naștere a lui Frodo, notată ca zi de sărbătoare.

În studiul *Speculations on Speculation: Theories of Science-Fiction,* capitolul *Coming to Terms,* Gary K. Wolfe, James Gunn și Matthew Candelaria folosesc termenul de

*heterotopia*[1] (rom. *heterotopie*), întrebuințat pentru prima dată de Robert Plank, în anul 1968, pentru a descrie o categorie spațio-temporală considerată mult mai generală decât *cronotopul*. *Heterotopia* primește, astfel, un nou sens, la origine termenul fiind unul medical, prin care legile și structurile unui spațiu sunt reconfigurate, având parte de o nouă guvernare. Acest spațiu conține multiple subspații sau lumi discordante, unele dintre acestea neavând nicio logică terestră sau legătură între ele. Într-o *heterotopie* locurile reale se regăsesc în afara lor, chiar dacă sunt localizate corect din punct de vedere toponimic sau geografic. *Heterotopia* fantastică explică, de fapt, acest univers al lumilor posibile, care devin accesbile prin forța imaginației. Acest nou spațiu poate folosi locuri reale sau structuri din aceste locuri, aparent distincte, pentru a le descoperi sau a le conferi noi trăsături imaginare. Din punct de vedere temporal, *heterotopia* este încetinită, așa cum se întâmplă în lumea *Narniei* (romanul *Cronicile din Narnia*), loc care impune anumite restricții de acces, care devin practicabile prin trecerea de către eroi a anumitor probe și traversarea unor portaluri (șifonierul descoperit de Lucie Pevensie, tunelul prin care cei patru Pevensies ajung acasă sau vizuina iepurelui, prin care Alice descoperă *Țara Minunilor*). Portalul reprezintă mecanismul prin care contradicțiile dintre cele două lumi sunt neutralizate. Imaginea acestui portal sau sistem de trecere asigură tranziția de la un anumit tip de gândire, rațională, către una magică. *Heterotopia* face ca cele două lumi, cea reală și cea imaginară, să-și înceteze funcția, rezultatul fiind apariția unui al treilea spațiu, plasat între posibil și imposibil, natural și fantastic.

Lumea imaginară se poate afla pe pământ sau pe mare (ciclul *Earthsea*, de Ursula K. Le Guin), mai rar într-un spațiu astral (*Avatar*, regizor James Cameron, 2009; *Upside Down*, regizor Juan Solanas, 2012). Cu toate că instrumentele care fac posibilă călătoria aeriană sunt numeroase (dragonul, unicornul, barca, umbrela), cerul reprezintă o zonă de tranziție, cu atât mai mult cu cât personajele fantastice efectuează deplasări înspre acest spațiu, întorcându-se în planul terestru cu ușurință [în pelicula *La storia infinita* (engl. *The NeverEnding Story*, regizor Wolfgang Petersen, 1984, Bastian zboară pe Falkor, un dragon, străbătând tărâmul *Fantastica*, iar în *Stardust*, regizor Matthew Vaughn, 2007, eroina este o stea desprinsă din cer, care trăiește în planul terestru).

În ceea ce privește realitatea celestului, un astfel de cronotop este dificil de reprezentat, fiind receptat ca o *lume secundară*, greu accesibilă. În studiul *Aerul și visele*, Gaston Bachelard ne vorbeste despre experiența zborului, mișcare care derivă de la imaginea lui Icar, practicat între cele două planuri, vectorial opuse. De asemenea, amintim despre existența unor spații plutitoare în cer, precum sunt insula, castelul sau pământul din nori, care, la prima vedere, par utopice.

Referitor la universul operelor lui Tolkien, Andrew Nimmo propune, în studiul intitulat *Tolkien și thomismul. Pământul de Mijloc și stările lumii naturale*, conceptul de *spațiu sub-creativ*, făcând referire la o lume ireală, replică a celei reale, pe care o percepem într-un mod convingător: „*Stăpânul Inelelor* nu constituie o alegorie creștină, dar aparține genului sub-creativ. Sub-creația este omagierea artistică a Creatorului. Deși lumea lui Tolkien nu s-a vrut a fi o alegorie a lumii reale, aceasta nu înseamnă că tot ce putem descoperi în ea nu poate fi aplicat acestei lumi.”[2]

În legătură cu proiecția acestei lumi ireale, anterior apariției celor trei volume, *The Fellowship of the Ring* (1954), *The Two Towers* (1954) și *The Return of the King* (1954/1955), regizorul Peter Jackson nu își propusese să creeze o lume extraordinară, în care să predomine creaturile fantastice, prin urmare cele trei părți nu ar fi avut lungimea epică din final. Această idee a apărut pe parcurs, atunci când, luând în considerare sursa narativă și publicul avizat, care

[1]James Gunn, Matthew Candelaria, *Speculations on Speculation: Theories of Science-Fiction*, Lanham, Maryland, Toronto, Oxford, The Scarecrow Press, Inc., 2005, p.18.
[2]Virgil Nemoianu și Robert Lazu, *J.R.R. Tolkien: Credință și imaginație*, Arad, Editura Hartmann, 2006, p.64.

s-a dovedit a fi unul extrem de fidel, dedicat acestui tip de scriere, acesta a încercat să recreeze vizual lumea lui Tolkien, *as fully and faithfully as possible*.[3]

Romanul fantastic al lui Tolkien devine, astfel, un tip de autoritate scripturală, un canon de referință în ceea ce privește scenariul de film. Tolkien a creat o lume sau un model de lume unică, pe care îl regăsim și în basm, în care abundă creaturile supranaturale, locurile atemporale, personaje înzestrate cu anumite calități, care au rolul de a contribui, în mod decisiv, la construcția sau deconstrucția acestor spații: „Yet Tolkien created such a resonant and densely textured fabric of references for Middle-earth—a web of place names, family trees, interlocking generational histories, and (most notably) languages—that his fantasy assumes an epic richness."[4]

Geografia creată de Tolkien, toate aceste toposuri, întreaga istorie se încadrează în categoria *ficțiune:* „Middle-earth and its denizens never existed before Tolkien wrote about them."[5]

În aceeași măsură, romanul lui Tolkien, scris pe timp de război, transcede timpul istoric și se potrivește oricărei perioade, deoarece textul pare real și credibil, în orice context s-ar plasa. În viziunea acestuia, *sub-creația* reprezintă procesul prin care un univers (ficțional) imită lumea reală, până la ambiguizarea cu aceasta. Se creează, astfel, iluzia modificării realului, prin expansiunea prelungirii în ireal.

Timpul și spațiul, imaginate de regizorul Peter Jackson în trilogia *Stăpânul Inelelor*, construiesc, cu ajutorul aparatului de filmat și al efectelor speciale, un tablou insolit, realitatea constituind un pretext pentru spectacolul fantastic. Regizorul creează un cronotop în perimetrul căruia se vor desfășura evenimentele unei narațiuni fictive. Aparent seducător, spațiul filmic este supravegheat, dominat de forța malefică a personajelor-vrăjitori. Acestea prevăd mișcările personajului central Frodo Baggins, purtătorul inelului, care se deplasează, urmând un traseu prestabilit, către obiectivul său, tărâmul *Mordor*.

Timpul inelului se dilată, cuprinzând, în nesfârșirea lui, spațiul în care evoluează personajele. Funcția cognitivă a spațiului derivă din multiplele momente de inițiere ale personajului, care descoperă planul teluric, urmând axialitatea (orizontal-vertical), poziționarea (dreapta-stânga), cât și existența unor repere cu rol de *axis mundi* (arbori). Intuiția descoperirii unei lumi ascunse este sugerată prin formele de relief alternante, respectiv înălțimile și adâncurile (munții, peșterile, minele, spațiul de la suprafață și cel subteran). Personajul Frodo, alături de ceilalți membrii ai Frăției, aspiră la o cunoaștere a începuturilor, explorând, deopotrivă, universul acvatic, urcând și coborând în această călătorie circulară, sau revenind în același punct. Universul oniric *tolkian* poate fi cercetat printr-o permanentă raportare la textul basmului popular sau cult. Și într-un caz și în celălalt nu se precizează cât durează această deplasare, se cunosc doar punctul de pornire, spațiile traversate și destinația personajelor.

Există spații care sugerează ideea regenerării, dar și unele care acționează distructiv asupra personajelor. Gandalf îl sfătuiește pe hobbitul Frodo Baggins să plece din Comitat, să meargă la hanul *Poneiul în două picioare*, dar să ocolească cărările umblate și să urmeze drumul prin pădure, lăturalnic, care l-ar feri de străini și de primejdii. Întrucât lumina diurnă se confundă cu cea a nopții, iar atmosfera este apăsătoare, Frodo și prietenii lui nu fac diferențierea între acestea, călătoria lor sugerând deplasarea continuă, aproape obsedantă, pe linia unui cerc lipsit de finalitate, al cărei scop pare a fi dispărut demult.

În ceea ce privește *spațiul oniric tolkian*, acesta este redat prin intermediul visului personajului masculin Boromir, a cărui interpretare poate fi efectuată corect, apelându-se la

[3]Thomas Leitch, *Film Adaptation and Its Discontents. From Gone with the Wind to The Passion of the Christ*, The Johns Hopkins University Press, Baltimore, 2007, p. 129.
[4]Thomas Leitch, *Film Adaptation and Its Discontents. From Gone with the Wind to The Passion of the Christ*, The Johns Hopkins University Press, Baltimore, 2007, p. 132.
[5]Idem, p. 139.

instanțe oraculare, cei inițiați în descifrarea tainelor visului, elfii magi. Visul lui Boromir ascunde un îndemn de căutare a unui obiect cu forțe regenerante latente, macrocosmice (sabia ruptă a lui Elendil, *Narsil,* același obiect care s-a frânt sub trupul lui Isildur în momentul când acesta s-a luptat cu Sauron), prin încercarea de a găsi o stare de echilibru prin care binele ar putea anula răul. Deținător al tuturor energiilor negative, inelul este numit *Pitic-Piticuțul*. Sugestia miniaturalului reprezintă o formă de mascare a puterii anarhice, ce aparține celui care aspiră să domine tărâmul numit *Pământul de Mijloc* și să învingă binele.

Frodo Baggins poate fi denumit prin aceeași sintagmă, având în vedere faptul că fizicul acestuia se opune forței sale interioare, cu atât mai mult cu cât simte, în permanență, puterea obiectului, care îi provoacă un sentiment de respingere, dar și de atracție, în funcție de slăbiciunea sa, de care se lasă, adeseori, cuprins. Totuși, acesta se angajează în călătorie, având sarcina de a distruge obiectul cu puteri negative, după ce trecuse de primul obstacol, rănirea cu un pumnal Morgul, și vindecat de elfi în casa lui Elrond. Fără a avea conștiința decalajului de forțe, hobbitul își asumă, inițial inconștient, riscurile unei lupte cu răul. Acesta este nevoit să accepte și să poarte în permanență obiectul, ceea ce îi va afecta natura ontologică, ajungând în zona infraumană, ilustrată, la nivelul filmului, prin lumea tenebrelor, redată prin imaginea smârcurilor, a noroiului, a canalelor înfundate cu mâl și a tuturor spațiilor subterestre blocate, dar și a contactului cu personajele negative, care îl torturează și îl urmăresc.

Textul lui J.R.R Tolkien valorifică motivul străbunilor, respectiv cultul pentru obiectele care dețin o încărcătură simbolică și emoțională deosebită, pozitivă sau negativă, fiind transmisă prin intermediul multor generații.

Asemenea regilor din vechime sau urmând comportamentul unui erou adevărat, Frodo riscă intrarea în *Hades* și trecerea în lumea umbrelor, în schimbul sacrificului de a fi salvat *Pământul de Mijloc* și locuitorii acestui tărâm.

În creațiile cinematografice analizate, coordonatele spațiale presupun două dimensiuni: una reală, verosimilă, în care spectatorul se poate regăsi, deoarece evocă lumea pe care o cunoaște, și o dimensiune fictivă, rezultat al imaginarului regizoral.

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# HISTORY AND POLITICS IN THE WORK OF IRÈNE NÉMIROVSKY

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***Abstract:*** *The novels* ***Suite française*** *and* ***L'Affaire Courilof****, as testimonial and parable novels respectively, maintain a two-dimensional relationship with History. According to Georges Lukács, this means that History conditions them and also represents their infrastructure, while the novel, in turn, reflects and expresses it. A blend of historical, autobiographical, and fictional elements, it allows for the exploration of how concrete visions are integrated into a symbolic whole, fulfilling the narrator's requirement that her novel be read and understood in 1952 or 2052.*

***Keywords:*** *history, politics, ethos, ideology, time.*

La Révolution russe détermine l`installation d`Irène Némirovsky en France. Sa famille appartenait aux russes « blancs » qui allaient s`établir en Europe de l`Ouest et surtout en France. On y était habitué aux immigrants juifs russes qui y vivaient depuis 1881. (Weiss 2010: 44) Après la Deuxième Guerre mondiale, une deuxième vague arriva et s`établit surtout à Paris.( Green 1989: 111) La France regardait avec sympathie les populations persécutées qui venaient de l`Europe de l`Est, situation qui allait changer dans les années 30. Pendant les années vingt on remarquait une russophilie accentuée : dans les milieux artistiques ils étaient très bien reçus (le compositeur Stavinsky, le directeur des Ballets russes Diaghilev) (Weiss 2010: 46) et on fréquentait des salons de thé à thème russe, le cabaret « le Caveau caucasien »(Weiss 2010: 46). Les Russes apparaissaient comme personnages dans de nombreuses œuvres écrites après la guerre. Selon Ralph Schor, « un quart des œuvres littéraires consacrées aux étrangers utilisaient les Russes comme héros principaux » (Schor 1985: 154)

Comme la plupart des immigrés juifs à Paris étaient des ouvriers ayant des sympathies pour la gauche, les Némirovsky, qui ne partageaient leurs sentiments révolutionnaires, n`avaient rien en commun avec eux. Ils étaient peut-être plus proches des russes blancs pour lesquels La France était une terre d`asile et d`exil. Cependant la situation d`Irène Némirovsly n`est tout à fait similaire ni aux Russes blancs qui fuyaient le régime bolchevique, ni aux Juifs qui avaient fui celui des tsars. Elle parlait parfaitement le français et connaissait déjà la France avant son immigration. Même arrivés à Paris, les Némirovsky ne se sont pas établis dans les quartiers des immigrants juifs, ni dans celles où s`était cantonnés les immigrants russes.(Weiss 2010: 47) Distance géographique (Weiss 2010: 47) dit Jonathan Weiss mais aussi distance affective. Tandis qu`elle n'avait pas de rapports avec les associations juives, les liaisons avec la communauté russe n`étaient pas coupées. Enfant, arrivée en France à l`âge de 16 ans, elle s`est liée d`amitié avec les enfants des émigrés russes, toutefois elle essayait de trouver sa place dans la société bourgeoise française. (Weiss 2010: 48)

À la lumière des éléments biographiques trouvés par Jonathan Weiss, Olivier Philopponnat et Patrick Lienhardt et grâce à la publication du roman *Suite Française* en 2004, à la réédition de son œuvre et aux traductions en anglais et dans d`autres langues, Irène Némirovsky essaie de gagner sa place parmi les auteurs importants d`entre- les- deux- guerres mondiales. Nous allons essayer aussi d`apporter notre contribution à la mise en valeur de la modernité de son œuvre en insistant sur la contemporanéité de ses romans avec l` « esprit » et la « conscience » de l`époque et du lieu où elle a écrit : la France de l`entre- les- deux- guerres mondiales. Double discours, discours fictionnel et discours historique, le roman *Suite Française* se propose de réécrire l`histoire dans la fiction ; il contient des références historiques

vérifiables par tout lecteur mais le discours fictionnel, imaginaire, renvoie à une lecture différente : déchiffrement des références, l`interprétation des images du passé qui deviennent chargées de significations.

Les romans que nous avons choisis, *l'Affaire Courilof* et *Suite française* réussissent à créer l'image de soi que Némirovsky voulait avoir dans le champ littéraire d'entre-les-deux-guerres. C'est l'image d'un écrivain qui se veut indifférent à la politique et à l'idéologie, mais qui ne l'est pas totalement à ceux sociaux qui se traduisent dans les maux dont souffrent ses personnages, représentants de diverses couches sociales. C'est l'ethos d'un écrivain qui veut s'imposer sur la scène littéraire en accord avec ses origines russes et juives et avec les tendances de son temps. Les clés de la réussite sont, d'après Némirovsky, la peinture sociale, réaliste, documentée, sincère, objective, allusive et didactique, qui a comme toile de fond l'Histoire.

## 1. L'histoire intimément liée à la mémoire

Irène Némirovky commence à écrire le roman *L'Affaire Courilof* en 1932, année qui coïncide avec la mort de son père. (Weiss, 2010 : 146) Elle donne le nom de celui-ci au personnage principal, Léon M., terroriste chargé de différents travaux pour les Comités révolutionnaires de Suisse et de France. Irène Némirovsky écrit le roman dont le thème est le crime organisé en 1932 quand en France il est déjà apparu un essai qui annonçait la date de la future offensive nazie et quand la propagande antisémite y avait gagné de grands pas. L'antisémitisme allemand était comparé dans les journaux de l'époque à celui de la Russie qui avait provoqué non pas des « violences individuelles », mais de vraies «tueries systématiques. » ( Philipponnat et Lienhardt, 2007: 293) À ces opinions, Irène Némirovsky suggère par sa parabole que les crimes individuels peuvent être le prologue des crimes en masse. Pour écrire ce roman, elle s'est bien documentée en lisant des mémoires et des lettres sur la période qui avait précédé la Révolution russe et l'autobiographie de Trotski. (Némirovsky t.I, 2011: 663) On remarque même que la forme du récit « entre mémoires et journal » ressemble à celle des *Souvenirs d'un terroriste,* de Boris Savinkov, organisateur de l'assassinat du ministre Plehve et du grand-duc Serge. (Némirovsky t.I, 2011 : 663) Elle s'inspire des actions terroristes du début du XXe siècle, actions qui visaient les représentants du pouvoir impérialiste.

Récit symbolique et réaliste en même temps, *l'Affaire Courilof* se propose de présenter l'agonie du tsarisme et la naissance de la Révolution. Entre l'année 1917 qui a marqué la fuite de sa famille de Russie et l'année 1932, la distance temporelle est assez grande pour que l'écrivaine puisse exprimer clairement et sincèrement ses opinions sur les évènements historiques qui ont marqué son existence. La ressemblance est évidente entre le nom de Courilof et celui de Kornilov qui a fait entrer dans l'histoire une « affaire »: l'affaire Kornilov. Lavr Kornilov était le type de l'officier de l'armée qui n'avait jamais accepté la Révolution de Février, révolution qui a signé la fin du tsarisme.

Pendant le XIXème siècle, dans l'Empire, prolifèrent des sociétés secrètes dont les membres pensaient aux problèmes de la Russie. Il apparaît l'idée du pouvoir comme la clé de tout projet. Mais comment l'obtenir ? On se pose alors la question de la justification du crime mise au service de la lutte politique qui avait pour but le pouvoir. Karl Herzen publie son pamphlet *Der Mord* en 1848 dans un journal des réfugiés politiques allemands, établis en Suisse. Il y affirme que le crime est le premier agent du progrès historique, idée qui gagne la Russie pendant les années 1860. ( Carrère d'Encausse, 2000 : 137-138)

Pour Mikhaïl Bakounine le crime est la solution pour éradiquer le mal représenté par un pouvoir d'inspiration occidentale. Il justifie l'emploi de la bombe et du couteau pour purifier la Russie. Il pense que la destruction est nécessaire dans la création d'un monde nouveau, plus juste ou la spécifié du russe occupe une place centrale. (Carrère d'Encausse 2000 : 138) Ce besoin de destruction c'est l'expression du nihilisme qui n'est que « la forme russe de l'esprit négatif et révolutionnaire du siècle. » C'est ce qu'Anatole Leroy-Beaulieu appelle le nihilisme

« actif et violent des conspirateurs » qu'il distingue du nihilisme théorique, « souvent vague, ingénu et inconscient ». (Leroy-Beaulieu t.I, 1890 : 165-166) Importation occidentale, il a trouvé en Russie, le pays de l'autocratie et de l'absolutisme un terrain propice. Dans le roman *L'Affaire Courilof*, c'est Fanny Zart, la compagne de Léon qui est la représentante de la première orientation, celle qui a fait naître les terroristes. Les traits du mouvement sont suggérés par la description physique de la fille:

C'était une fille de vingt ans, à la taille épaisse, aux cheveux noirs formant sur ses joues deux pattes, comme des favoris, avec un long nez droit, une bouche forte dont la lèvre inférieure pendante donnait au visage une expression d'obstination et de mépris, des yeux comme je n'en ai vu qu'aux femmes du parti (celle de la deuxième génération, rien du regard myope et las de ma mère), d'une dureté, d'une fixité inhumaines. (Némirovsky 2011: 42)

Ensuite, la narratrice adopte le point de vue des naturalistes qui soutiennent que les affects des personnes déterminent leurs actions. Au cas de Fanny, qui appartenait d'ailleurs aux couches bourgeoises et éduquées, le fait d'avoir été éloignée par sa famille a favorisé ses orientations politiques :

Elle était la fille d'un horloger d'Odessa et la sœur d'un banquier de Petersburg, fort riche, qui payait ses études et la tenait à l'écart. Ainsi, la haine des classes possédantes prenait pour elle la forme concrète d'un petit banquier juif, au ventre rond. Elle était depuis trois ans affiliée au parti. (Némirovsky, 2011: 42).

## 2. L'éternel ennemi

En 1932-1933, quand Irène Némirovsky a écrit le roman, les ambitions conquérantes des Allemands menaçaient visiblement l'Europe. Fanny, la terroriste socialiste, a un nom de famille d'origine allemande. Plusieurs fois la narratrice associe son nom à la ville de Petersbourg, ville où éclate la révolution de 1917 : elle est la sœur d'un banquier de Petersbourg, quitte Kiev pour aller à Petersbourg avec Léon, la veille de Pâques. À Petersbourg, ils logent une chambre chez Mme Schröder, une femme toujours d'origine allemande, « à la double solde des révolutionnaires et de la police » (Némirovsky, 2011:44) Dahl, le successeur de Courilof au ministère de l'Instruction publique, « avait le crâne rasé à l'allemande » (Némirovsky, 2011:88) Il obtenait des concessions de mines ou des chemins des fers, qu'il revendait, moyennant une commission, à des Allemands et à des Juifs. Pour Irène Némirovsky, il n'y a pas de grandes différences entre le « slavophile » Courilof fidèle à la tradition russe, à sa religion et à son tsar et les occidentalistes qui soutiennent que la Russie n'a dans son passé et ses traditions rien d'essentiel qui puisse la séparer radicalement de l'Europe. (Leroy-Beaulieu, t. I 1890:200) Quant aux mœurs, la Russie n'est pas restée en retard sur ses voisins, les étrangers présents partout dans le roman ne faisant preuve d'une culture supérieure ni d'une noblesse qui contraste avec celle des Russes. Dans les sphères du pouvoir, seuls l'argent et l'intérêt personnel sont les valeurs qui orientent les actions des personnages, qu'ils soient Russes ou étrangers. Comme en Russie il y avait une marotte, la Russie aux Russes, Dahl a trouvé « un misérable petit prince ruiné » (Némirovsky, 2011:101) qui portait un nom ancien et avait obtenu des concessions en son nom. La narratrice explique la réalisation des fortunes des étrangers allemands par des affaires sales : Mme Schröder avait commencé par gérer une maison de rendez-vous qu'elle avait transformée en hôtel meublé. Par contre, sur l'évolution sociale ou politique du baron Dahl elle ne dit presque rien en nous laissant, à la deviner seuls, en déchiffrant les indices physiques. Habité par le désir de faire fortune, pédéraste notoire dans sa jeunesse, il avait « l'expression insolente et anxieuse […] que l'on voit à certains escrocs internationaux. » (Némirovsky, 2011: 88).

Dans l'entourage de Courilof il y a d'autres Allemands aussi : Froelich, le précepteur de son neveu, surnommé « Courilof le petit » ou « Courilof le voleur », qui occupait lui aussi un poste important au ministère et Langenberg, le médecin de Courilof. Infiltrés dans toutes les

couches de la société russes, la présence de ces étrangers contribue à la naissance de l'idée d'un complot contre la Sainte Russie.

### 3. La chute d'un empire

1903, l'année de l'exécution de Courilof, est liée à un autre fait historique de la Russie : en 1904 Viatcheslav Plehve, le Ministre des Affaires Internes est tué par une bombe. Ce ministre, d'une dureté extrême, était condamné depuis 1903 parce qu'il était responsable d'un massacre des Juifs à Chișinău. (Carrère d'Encausse, 2000: 175) C'est la rencontre avec une vieille Juive qui demande de l'argent pour pouvoir entretenir sa famille, après la mort de son fis, qui annonce la condamnation de Courilof aussi. Le fils de la vieille « maigre, tremblante, les cheveux blancs, la figure crochue et toute terminée en pointes, comme un bec » avait été accusé d'avoir excité ses camarades à la révolte et à des actes subversifs. Courilof la reçoit dans une chambre encombrée de portraits de l'empereur et des souverains de Pobiedonostsef et d'Alexandre III, monarque qui lie son nom aux lois antijuives de mai 1882 et aux vagues de pogroms. L'histoire malheureuse du jeune Juif qui s'est tué parce qu'il avait été chassé du lycée par erreur, a besoin d'un décor symbolique : « Les grands rideaux écarlates, à demi baissés, laissaient entrer une lumière éclatante et qui semblait teinte de sang frais. » (Némirovsky, 2011:111) Avant cet épisode, l'un de ses protecteurs, le prince Nelrode avait été victime d'un attentat. Comme l'histoire de la vieille juive commençait « à porter des fruits amers » (Némirovsky, 2011:115), rien ne pouvait faire échapper Courilof à son sort. Pourtant, la narratrice lui donne une chance : il est destitué et s'il avait accepté de « cultiver son jardin » et de partir avec sa femme pour Vevey et mener une vie tranquille, il aurait été sauvé. Les paroles de l'illuministe Voltaire qu'il prononce immédiatement après celles d'Alexandre II : « Les princes aiment à l'occasion le crime, mais rarement ceux qui l'exécutent. » sont insignifiantes en comparaison avec celles d'un empereur autoritaire. Comme pour lui, les illuminés étaient pareils aux fanatiques et à la canaille, donc il y a de faibles chances qu'il suive le conseil de Candide. Il lui manque l'activité et « l'illusion de peser sur la destinée des hommes. » (Némirovsky, 2011: 155) Il court ainsi vers le but de sa vie, conduit par le désir de devenir immortel en entrant dans l'Histoire : « La Russie oubliera mes ennemis, mais elle ne m`oubliera pas… », dit-il, prêt à payer le prix. Il perd aussi sa vie car il ne comprend pas que la vieille direction, celle de l'autocratie, vu la situation économique et sociale du pays, n`est plus possible à suivre. Qu'il le voie ou pas, les révolutionnaires existaient dès les années quarante du XIXe siècle quand les meilleurs élèves de Russie partaient vers l'Allemagne pour s'instruire. (de Vogüé, 1886 : 135) Ils « recevaient de l'Europe la foi démocratique et socialiste. » ( de Vogüé, 1886 : 138) Le grand corps malade de Courilof devient ainsi le symbole de la grande Russie qui en souffre : « il montrait de la main la région du foie, en gémissant ». Les idées occidentales rationalistes et irréligieuses (de Vogüé, 1886 : 138) du XVIIIe siècle occidental étaient rejetées par « le pauvre vieux monde » (ibidem) russe qui conserve « l'humilité chrétienne » et « la véritable charité orthodoxe »(Némirovsky, 2011: 81). Courilof croit que la Russie est défendue contre la révolution par le système fait de restrictions, de préjugés, de conventions et de superstitions forts comme une muraille de Chine. Pourtant, quand Léon, fait son apparition, le flot de vomissements noirs qui lui sort de ses lèvres, métaphore de toutes les idées qu'il rejette, son grand corps, image de tout un empire qui croule est démoli.

La confrontation entre les deux systèmes est anticipée par l'entrée de Fanny Zart dans l'église, le jour des Pâques, pour montrer à Léon leur victime. Ils traversent une ville qui baigne dans le noir et le rouge et ils voient enfin, à travers l'encens qui s'envolait, leur ennemi. Némirovsky n'évoque pas les motifs des révolutionnaires et de leurs actes, fidèle à l`intention de ne pas se mettre au service d'une idéologie politique. Ce qu'elle désire décrire ce sont les comportements des gens et la violence de leurs sentiments et de leurs actions.

Courilof devait être exécuté devant le peuple, le tsar et l'empereur d'Allemagne, Guillaume II. La bombe est lancée à la sortie du théâtre Marie pour que les spectateurs présents à la pièce puissent regarder une autre « pièce de théâtre », annonciatrice, comme la naissance de Jésus par Marie, d'un autre ordre. Si l'ordre que Jésus voulait instaurer était celui de l'amour entre les humains, les terroristes ne semblent pas savoir sur quel fondement ils allaient bâtir leur régime. À la question de Léon qui veut savoir le but de l'attentat, le « visage inconnu » ne donne pas une réponse claire :

- Voulez-vous punir un coupable, ou supprimer une cause de malheur, de trouble, un danger pour vous ?

Il se fit plus attentif. Il s'assit à demi sur la petite rampe légère, se balança en sifflotant doucement.

- Cela, sans aucun doute. (Némirovsky 2011:149)

Le but des terroristes est clair: l'anéantissement du régime actuel : « nous ne tuons pas un homme, mais le régime » (Némirovsky, 2011:149). Cela ressemble au désir des révolutionnaires du XIXe siècle qui voulaient « la refonte totale de notre pauvre et vieux monde ».(Vogüe 1886: 138) C'est une réponse qui ne satisfait pas Léon et c'est peut-être pour cela qu'il ne peut pas lancer la bombe. C'est Fanny, représentante de la deuxième génération des terroristes socialistes qui accomplit l'acte. Après l'attentat, Fanny est déportée à vie, elle s'évade, prend part à un deuxième attentat qui atteint son but, est emprisonnée et, dans sa cellule, elle se pend.

La terreur comme moyen d'intimidation de l'opposant et comme avertissement aux opposants potentiels n'est pas une découverte de la modernité ou des communistes, semble suggérer Irène Némirovsky dans le roman *L'Affaire Courilof* où, le prince Nelrode et Courilof en sont décrits comme des metteurs en scène. Léon même témoigne avoir appris à l'école de Courilof quelques méthodes qu'il a transmises aux successeurs du tsarisme. À travers les temps, et l'histoire contemporaine l'éprouve pleinement, les méthodes d'intimidation restent les mêmes, seulement les moyens et les stratégies se perfectionnent. Nous ne savons pas toujours le but de tous les crimes, mais nous pouvons identifier quand même l'existence d'un mal de vivre de la société russe, d'un désir de destruction qui crache sur tout : l'État, l'Église, Dieu, la terre et le ciel. (Leroy-Beaulieu 1890 : 176) C'est ce qu`Antoine Leroy-Beaulieu nomme la doctrine d'un nihiliste.

## 4. Idéologie et Histoire

Irène Némirovsky pensait à un roman sur la guerre dès qu'elle avait découverte le roman *La Mousson*. Le roman de Louis Bromfield décrit le séisme et des inondations qui ont ravagé Ranchipur en 1936 et qui ont causé « autant de morts que la débâcle de mai 1940 » (Philipponnat et Lienhardt, 2007: 450). Le roman *Suite Française* dépeint dans la première partie, *Tempête en juin*, l'exode de juin 1940, exode qui a mélangé dans un désordre tragique les populations du nord de la Loire et les convois militaires en retraite. La deuxième partie, *Dolce*, représente les ambigüités morales et personnelles de la population française sous l'occupation nazie. Irène Némirovsky exprime clairement son projet : « les faits historiques, révolutionnaires, doivent être effleurés, tandis que ce qui est approfondi, c'est la vie quotidienne, affective et surtout la comédie que cela présente » .(Némirovsky, 2004 : 407)

L'une des idées énoncées par Philippe Hamon dans *Texte et idéologie* est que les idéologies dans le texte sont « des modes de l'histoire dans le texte ». (Hamon, 1984 : 6) La compétence idéologique du lecteur est sollicitée constamment par les citations intertextuelles. L'apparition d'un code dans un texte, d'un titre, d'un livre et de son auteur, d'un objet stylistique peut être le signal d'un renvoi à un système normatif. Et, à part l'objet sémiotique-symbolique, le corps constitue lui aussi un « embrayeur idéologique ». (Hamon 1984: 36) Les sentiments sont aussi

des « signes obliques » de la confrontation de l'individu avec les normes ou des interdits. (Hamon, 1984: 38).

Comme les descriptions physiques occupent une large place dans le texte, nous croyons que le corps des personnages constitue un « foyer idéologique » (Hamon, 1984: 38) important. Par exemple, les deux soldats allemands qui sont décrits physiquement dans le roman , sont des officiers, par conséquent, figures de l'Autorité dans le texte. Tous les deux sont blonds, aux yeux bleus, image de l'Aryen qui devait conduire le monde.

L'Allemand, un grade, un jeune homme qui ne devait avoir plus de vingt ans, la figure presque sans couleur, les cils, les cheveux, la courte moustache également pâles, d'un blond clair, et brillant. (Némirovsky, 2004:253)

Le portrait de Bonnet se répète sur la page suivante, rythmant le chapitre, pour attirer l'attention sur son rôle d'embrayeur idéologique que sa description joue :

Il avait une voix au timbre étrangement dur et vibrant qui rappelait le foisonnement de métal. Les yeux gris de fer, l'arête coupante du visage, la nuance particulière de ses cheveux blond pâle, lisses et clairs comme un casque […] le cuir et l'acier lançaient des éclairs. » (Némirovsky, 2004:254)

D'après Alfred Rosenberg, le « penseur attitré du nazisme », (Grosclaude,1938 : 9) la race et le sang germanique, dit « nordique ou aryen » (Harvill-Burton, 2006: 20) définissent le peuple élu originel. Les couleurs des Aryens sont les couleurs solaires qui rappellent les dieux grecs, « des héros de la lumière et du ciel.» (Grosclaude, 1938 : 25) Toujours selon Alfred Rosenberg, Odin travaillait avec Jésus, « guerrier blond » dont le but était l'expansion de l'Allemagne. (Grosclaude, 1938 : 9).

La sympathie que Bonnet ressent pour Madeleine, type de la femme au foyer, décrite en train de nourrir son enfant, renvoie aux conceptions que les nazis avaient sur le rôle des femmes en société : Kinder, Kirche, Küche (enfants, église, cuisine). (Rolland, 2012: 112) Cela rappelle aussi l'idéal du régime de Vichy qui agréait les familles nombreuses et la femme qui s'occupait de la maison et des enfants. (Bernstein et Milza, 2009: 322) Alors, ce n`est pas par hasard qu` Irène Némirovsky insiste sur la familiarité que Bonnet ressent en regardant Madeleine et son milieu. Comme la deuxième partie du roman est placée à la campagne et la narratrice insiste sur la description de l'intérieur de la ferme et des travaux qu'on y accomplit, nous croyons que l'écrivaine a voulu représenter toujours l'ambition de Pétain de régénérer la France. Il professait une conception de l'État inspirée des principes du christianisme : il remettait en honneur la famille et l'enfant, le travail fondé sur l'agriculture ou l'artisanat.

Cette jeune femme assise sur une chaise basse, son enfant dans ses bras, au sein délicieux à demi nu brillant dans l'ombre, cette ravissante figure aux joues vermeille, au front et au menton très blancs, valait à elle seule un tableau. En la regardant, en l'admirant, il lui semblait presque se retrouver dans un musée de Munich ou de Dresde, seul en face d'une de ces toiles qui lui procuraient un enivrement à la fois sensuel et cérébral qu'il préférait à tout le monde. (Némirovsky, 2004: 257)

Madeleine est dans cette scène personnage- spectacle (Hamon, 1984:112) dans un lieu devenu à son tour noyau idéologique. Mais elle a été au début du chapitre personnage focalisateur (Hamon, 1984:47) qui avait mis en évidence Bonnet, lui aussi personnage spectacle. Ensuite les rôles avaient changé est Bonnet était devenu « personnage - spectateur » (Hamon, 1984:111), son regard découpant le réel en « scène », « tableau », « spectacle ». (Hamon, 1984:106).

Le roman *Suite française*, en tant que roman-témoignage, entretient un rapport bidimensionnel avec l'Histoire, ce qui signifie, d'après Georges Lukacs, que l'Histoire le conditionne et qu`elle représente aussi son infrastructure alors que le roman, lui, la reflète et l'exprime. Métissage entre l'historique et l'autobiographique, il permet l'ouverture de la problématique de l'intégration des visions concrètes dans un ensemble symbolique en

répondant aux exigences de la narratrice que son roman puisse être lu en 1952 ou 2052, et qu'il soit aussi bien compris.

Le temps de la fiction est entraîné dans l'espace du temps historique par des événements datés qui ont intégré la mémoire collective. L'espace et le personnage jouent, eux aussi, le rôle de palimpseste historique et social, devenant de cette manière des supports pour la mémoire. La pluralité des voix est accompagnée par l`hétérogénéité énonciative dont les marques sont les incises, les italiques, les guillemets, les changements de personnes et des temps. Allusions à des dires, porteurs d'idéologie et allusions à des faits, porteurs de message didactique s'entremêlent dans un roman que le titre même le désigne comme polyphonique. À cela s'ajoutent des images stéréotypées du bourgeois, du serviteur, du paysan, des Allemands. Ainsi le texte littéraire, comme tout texte d'ailleurs, contribue à construire une mémoire interdiscursive ou des discours transverses s'inscrivent et forment un tissu dialogique.

Nous sommes tentés de lire le livre d'Irène Némirovsky comme un exemple de témoignage spontané de son expérience de l'Occupation. Ses notes précisent son projet fictionnel, celui du témoignage personnel : « Mon Dieu ! Que me fait ce pays ? Puisqu'il me rejette, considérons-le froidement, regardons-le perdre son honneur et sa vie. » (Némirovsky, 2004: 395) Pourtant il faut mentionner que l'écrivaine n'a pas vécu l'exode (Philipponnat et Lienhardt, 2007: 428), elle ayant quitté Paris en mai 1940 pour s'installer à Issy- l'Évêque, avant le commencement de l'exode. Elle apprend l'Exode « par les journaux, puis par les récits de Michel et de nombreux réfugiés » ( Philipponnat et Lienhardt, 2007 : 429**)** précisent Olivier Philipponnat et Patrick Lienhardt dans La vie d'Irène Némirovsky. À Issy, qui est tombé en zone occupée, elle a vécu dans l'Hôtel des Voyageurs (Weiss, 2010: 203), puis dans une maison louée où elle a séjourné avec sa famille jusqu'à sa déportation. Mais elle a vu les réfugiés venus dès environs de Dijon, déferler dans la région Issy. Quoique le village fût occupé par les Allemands qui y étaient entrés le 18 juin **(**Philipponnat et Lienhardt, 2007: 430) et s'y étaient installés, il était resté en dehors des combats. C'est à Issy-l'Evêque qu'Irène Némirovsky a situé les événements racontés dans la deuxième partie du roman Dolce, « son village à l'heure allemande ». ( Philipponnat et Lienhardt, 2007 : 461).

En conclusion, nous pouvons dire que, en tenant compte de la première partie du roman, *Tempête en juin*, Irène Némirovsky appartient aux « témoins de l'arrière ». (Rieuneau, 1974: 25) Pourtant, elle décrit, dans la deuxième partie du roman, la vie des civils qui habitaient Issy-l'Evêque. La proximité des faits l'aide à créer une image, sinon vraie, au moins vraisemblable. Si la description de l'exode est très reconnaissable et résonne avec les lecteurs contemporains c'est parce que la romancière l'a traduite par des scènes qui avaient été transmises à la postérité soit par des films, soit par des journaux. Une vision personnelle et plus subjective l'aurait fait peut-être moins familière aux lecteurs. Il faut quant même préciser qu'il n'y a pas de « témoignage pur » (Rieuneau, 1974 : 26) à cause d'une expérience insuffisante ou à cause des prises de position devant la guerre. Le témoignage devient de cette manière la preuve d'un jugement contre la guerre. Des images consacrées déjà par la tradition du genre apparaissent dans le roman *Suite Française* pour dénoncer une idéologie, une vision fausse sur la conflagration.

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# CONFIGURATIONS OF THE CONCENTRATIONARY SPACE – CONTEXTUAL DELIMITATIONS

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***Abstract**:The study examines the concentrationary space as a material, mental, and symbolic structure, tracing the ways in which it is configured and transfigured in memorialistic writings. Research on the carceral space begins by defining the place it occupies on the conceptual map of a subject addressed over time by various disciplines – space. The concept of spatiality can be approached from multiple perspectives: epistemological, perceptual, representational, and as a mode of existence. The historical, social, or cultural contextualization embedded in the human condition constitutes the defining element for each manner of apprehending the concept of space. The analysis starts from the premise that the carceral space is not merely a physical framework, but a complex mechanism of power and a disciplinary matrix, as revealed in memorialistic works by those who experienced claustration firsthand. The study advances an examination of the spatial dimension, of affectivity and perception, as well as of the symbolic dimension, associated with resistance and the reconstruction of the self.*

***Keywords:** carceral space, claustration, identity, resistance, punishment*

În perioada de după Al Doilea Război Mondial, viziunea asupra spațiului este conturată de Michel Foucault, în studiul său *Altfel de spații,* astfel: „Spațiul în care trăim, de care suntem atrași în afara nouă înșine, în care se desfășoară tocmai erodarea vieții, timpului și istoriei noastre, acest spațiu care ne roade și ne brăzdează este și el însuși un spațiu eterogen. Altfel spus, noi nu trăim într-un soi de vid în interiorul căruia s-ar putea situa indivizi și lucruri, trăim înăuntrul unui ansamblu de relații care definesc amplasamente ireductibile unele la altele și absolut nesuperpozabile"[1]

Se observă că spațiul descris de Foucault este un spațiu eterogen care a fost împărțit în două categorii: spațiul heterotopic și spațiul utopic. Spațiul carceral este încadrat în categoria spațiului heterotopic. Michel Foucault abordează spațiul care poate fi reprezentat de heterotopii și afirmă că „există apoi, și asta probabil în orice cultură, în orice civilizație, locuri reale, locuri efective, locuri desenate în chiar procesul de instituire a societății, și care sunt un fel de contra-amplasament, un soi de utopii efectiv realizate în care amplasamentele reale, toate celelalte amplasamente care se pot găsi în interiorul culturii sunt în același timp, reprezentate, contestate și inversate, niște specii de locuri aflate în afara oricărui loc chiar dacă sunt localizate în mod efectiv"[2].

Spațiul heterotopic reprezintă spațiul real, realitatea concretă și necosmetizată. Spațiul carceral este considerat o heterotopie de deviație. Foucault descrie această categorie, astfel: „cele în care sunt plasați indivizii al căror comportament este deviant în raport cu media sau norma impusă"[3].

Spre deosebire de spațiul heterotopic, spațiul utopic este un spațiu imaginar în care este creionată o societate ideală, definită de ireal și de imaginar. Michel Foucault consideră că „Utopiile sunt amplasamente fără un loc real. Sunt amplasamente care întrețin cu spațiul real

[1] Michel Foucault, *Altfel de spații,* https://vdocuments.mx/cm-foucault-altfel-de-spatii.html, p. 2 (accesat la data de 12. 04. 2024)
[2] *Ibidem* p. 3
[3] *Ibidem* p. 3

al societății un raport general de analogie direct sau răsturnată. Sunt societatea însăși, perfecționată sau reversul societății, dar, oricum, sunt niște spații fundamental ireale”[4].

Definiția termenului „închisoare” care se găsește în Dicționarul Explicativ al Limbii Române este foarte clară: „clădire, loc în care sunt închiși cei condamnați la pedepse privative de libertate sau deținuți preventiv; temniță, pușcărie, penitenciar, arest, prinsoare”.[5] Acest termen are specificații mai vaste și presupune: administrație, clădiri, regulamente, condițiile de trai ale deținuților. Termenul de „carceră”, folosit în limbajul specializat, se diferențiază de termenul „închisoare”, are alte semnificații, utilizat fiind de cei care au trăit experiența carcerală în închisorile comuniste. „Carcera” este o celulă mică, izolată, friguroasă, întunecoasă, ostilă, fără mobilier, o pedeapsă suplimentară pentru cei aflați în închisoare care erau nesupuși regimului impus de închisoare.

Din punct de vedere structural, spațiile închise apar ca niște construcții complexe care au fost construite cu scopul maximizării izolării și controlului asupra deținuților. Închisoarea este concepută ca structură labirintică, cu ziduri groase, uși metalice închise, ferestre opace, coridoare înguste, celule întunecate, gratii înalte. Spațiul carceral este asociat cu un spațiu al ororilor, al claustrării în care predomină întunericul, umiditatea, frigul, suferința. Supravegherea permanentă a deținuților este unul dintre elementele definitorii ale spațiului carceral. Spațiul ororilor nu este perceput doar vizual ci și auditiv: zgomotul ușilor, loviturile, pașii gardienilor, ordinele acestora, toate devin elemente permanente ale terorii. În absența libertății, a comunicării și a luminii, sunetul devine „instrument de orientare”, însă totodată, este și un „instrument de tortură” prin urletele deținuților sau tăcerile impuse. În scrierile memorialistice se observă contrastul dintre tăcerea impusă sau autoimpusă uneori și zgomotele stridente. Această supraveghere continuă are rolul de a proiecta senzația de vulnerabilitate dusă la extrem. În închisoare, există ritualuri, un ritm constant al vieții cotidiene, activitățile fiind repetate mecanic: percheziționile, apelurile, pedepsele, hrănirea.

Spațiul carceral înseamnă claustrare, întuneric, un univers închis, despărțit de restul lumii printr-o ușă. Această ușă are menirea de a pecetlui universul claustrat, spațiul ororilor, instabil, lipsit de protecție și de căldură. La intrarea în spațiul detenției, toți care au fost privați de libertate și condamnați să ispășească o pedeapsă, din motive reale sau fictive, trec un prag, o punte de trecere de la viața cotidiană, obișnuită, la o viață plină de privațiuni. Temnița este locul în care ziduri groase și înalte se ridică spre cer. Ca simbol, zidul are multiple semnificații: „Zidul este comunicarea tăiată, cu dubla sa incidență psihologică: securitate, înnăbușire; apărare, dar și închisoare.”[6] Zidul ocupă o poziție centrală, este un element arhetipal al claustrării, al izolării, al singurătății, un instrument al dezumanizării care pe lângă rolul său de barieră materială între lumea exterioară și lumea interioară a închisorii, devine o instanță care reconfigurează modalitatea de a recepta temporalitatea prin suspendarea continuității și transformarea timpului într-o succesiune de repetiții. Acesta este instrumentul prin care se concretizează separarea de dinamica existenței cotidiene. În mod surprinzător, același zid care limitează devine fundament al proiectării interioare, un „ecran” pe care se notează poezii, formule matematice, rugăciuni, cursuri, noțiuni științifice, amintiri, evocări ale unei realități exterioare pierdute. Zidul, perceput inițial ca un obstacol de neînlăturat este transfigurat într-un spațiu al introspecției și al libertății lăuntrice. Într-un număr considerabil de texte memorialistice, zidul dobândește o dimensiune alegorică și devine, așadar, simbolul unei treceri între lumi: lumea exterioară, percepută ca un vis imposibil de atins și cea interioară, a claustrării și a solitudinii, guvernată de haos. Acesta se transfigurează într-un prag delimitativ între material și spiritual, vizibil și invizibil, interiorizare și exteriorizare, pierdere sau regăsire a sinelui, anulare sau regenerare a spiritului.

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[4] *Ibidem* pp. 2-3

[5] *DEX*, Ediția a II – a, București, Editura Univers Enciclopedic, 1996, p. 523

[6] Jean Chevalier, Alain Gheerbrant, *Dicționar de simboluri*, volumul 3, P-Z, București, Editura Artemis, 1993, p. 495

Studiul spațiului din punct de vedere teoretic definește închisoarea ca un non-spațiu, din perspectiva lui Marc Augé sau ca un heterotop, din perspectiva lui Michel Foucault. Cei încarcerați au pierdut noțiunea timpului, au evadat din timpul real, istoric, vocile lor nu au mai fost atribuite unor indivizi care aveau roluri bine stabilite în societate, un anumit statut social. Deținuții au devenit invizibili și anonimi, lipsiți de identitate, depersonalizați. Plasarea fizică a indivizilor în diverse spații lipsite de libertate duce la pierderea identității ființei umane. Timpul este monoton, fragmentat și lent, desprins de ritmul exterior și duce indiscutabil la pierderea reperelor identitare, la depersonalizare. Trecerea ireversibilă a timpului este dependentă de ritualurile cotidiene ale deținuților, ritualuri impuse de sistemul represiv.

Închisorile comuniste din România au fost locuri opresive și austere, unde cei încarcerați au fost supuși la condiții inumane, privare de libertate, bătăi, tortură. Din perspectiva lui Radu Budișteanu „Închisorile se aseamănă între ele ca niște cadavre de deținuți. Aceeași mizerie, aceeași putrefacție, același aspect de teroare și de moarte”[7]. Închisoarea Aiud a fost unul dintre cele mai cunoscute spații de detenție din perioada comunismului, în care condițiile au fost extraordinar de dure, iar deținuții politici care s-au opus doctrinei comuniste au fost supuși la abuzuri psihologice și fizice extrem de grave.

Închisoarea este considerată o sursă de privare a libertății prin diverse mijloace și trebuie privită ca o multitudine de elemente specifice care o definesc și o construiesc până la forma sa definitivă de realitate unică. Michel Foucault consideră că „întemnițarea penală a acoperit, încă de la începutul secolului al XIX – lea, atât privarea de libertate, cât și transformarea tehnică a indivizilor”[8]

Condamnatul la închisoare este smuls din spațiul său familial, din spațiul său protector, din paradisul terestru pe care și l-a creat în casa în care locuiește și este dus forțat într-un spațiu punitiv, creat dincolo de zidurile închisorii. Spațiul carceral poate fi asociat cu spațiul familial și domestic al casei, ca spații închise, dar se opun cu vehemență, prin funcțiile total opuse pe care le au. În închisoare, infernul este regăsit prin numeroase aspecte: frigul, foamea, boala, privarea de libertate, de comunicare, tortura.

Casa oferă celui care o locuiește o anumită bunăstare, posibilitatea să se bucure de viață, să creeze amintiri, să se regăsească pe sine, să poarte matricea spirituală din care provine, deoarece înseamnă lumină. Fereastra este cea prin intermediul căreia de transferă lumina naturală în interiorul casei. Spre deosebire de casă, închisoarea reprezintă spațiul întunericului, al spaimelor, al înstrăinării, al suferinței, al terorii și al morții.

Din perspectiva teoretică implementată de Michel Foucault, spațiul carceral este o formă de control și de configurare a raporturilor de putere. Închisoarea este spațiul care poate fi controlat foarte ușor de cei care dețin puterea. Michel Foucault considera că: „Închisoarea trebuie să fie microcosmosul unei societăți perfecte în care indivizii sunt izolați în existența lor morală, dar unde reunirea lor are loc într-un cadru ierarhic strict, fără relații laterale, comunicarea neputând exista decât pe verticală.”[9] În viziunea acestuia , spațiul carceral este definit ca o „matrice a controlului disciplinar” esențială pentru gestionarea eficientă a comportamentelor umane. Foucault Sintetizează un principiu fundamental al spațiilor coercitive, și anume o reconfigurare a socialului prin supraveghere, segmentare și ierarhizare absolută. Prin urmare, izolarea morală este un principiu de funcționare în care deținutul trebuie desprins din lumea sa exterioară, de relațiile sale sociale. Interdicția relațiilor cu ceilalți deținuți este esențială pentru stabilirea disciplinei. Comunicarea „pe verticală” Se poate realiza doar între deținut și instanța superioară. Astfel, instituția este unica instanță care poate valida,

[7] Radu Budișteanu, *În secolul luminilor stinse*, Editura Carpații, Madrid, 1986, p. 138
[8] Michel Foucault, *A supraveghea și a pedepsi. Naşterea închisorii*, traducere, postfață și note de Bogdan Ghiu, Pitești, Editura Paralela 45, 2005, p. 294
[9] Michael Faucault, *A supraveghea și a pedepsi*, Ediția a II -a revizuită, Pitești, Editura Paralela 45, 2005, p. 300

transmite sau defini comunicarea. Pe această cale, puterea și însușește o eficiență maximă, fiindcă domină principiile relațiilor interumane.

Studiul de față urmărește maniera în care imaginarul carceral este reflectat în opera scriitorilor încarcerați în temnița aiudeană, ca urmare a experiențelor trăite într-un spațiu dictat ideologic, politic, social sau cultural. Spațiul carceral al Închisorii Aiud este abordat ca o construcție complexă în care componenta structurală se îmbină cu dinamica etică, literară sau psihologică a experienței trăite. Studierea spațiului concentraționar, așa cum este reflectat în memorialistica scriitorilor care au fost încarcerați la Aiud asigură un cadru conceptual cu privire la maniera în care sistemul a acționat asupra identității, libertății și conștiinței individului. În Zarca Aiudului, configurația spațială este percepută ca „simbol absolut al anihilării" prin lipsa comunicării, hrană puțină, frig și întuneric.

Deținutul are parte doar de libertatea spiritului, a credinței, a memoriei și a creației literare. Această libertate este cea care dă puterea celor încarcerați să supraviețuiască și să reziste într-un spațiu al umilințelor, al torturilor și al mizeriei, să găsească puterea să lupte, să se redescopere pe sine și să restabilească relația cu divinitatea: „în celula închisă, mormânt temporar, miturile reînvierii capătă formă de la sine."[10] În accepțiunea criticii literare, spațiul de detenție nu este doar spațiul în care deținutul este privat de libertate și de personalizat, ci „o arhitectură a puterii". Cărțile de memorialistică a detenției permit conturarea unui discurs amplu, în care dimensiunea reală se îmbină cu dimensiunea simbolică. În ceea ce privește Închisoarea Aiud, se evidențiază specificul acesteia focusat pe distrugerea elitelor intelectuale. Astfel, memoriile celor care au trăit experiența carcerală sunt fundamentale pentru înțelegerea manierei în care acest spațiu funcționează ca „forță de destructurare", dar și ca circumstanță de dezvoltarea unor mecanisme ale rezistenței.

În spatele zidurilor groase și a ușilor închise, în interiorul celulei întunecoase și rece, deținutul poate atinge starea de „fericire" și de „libertate" interioară, prin creație, rugăciune, credință, visare, rememorarea trecutului, căutarea unor oportunități de evadare în spirit și în conștiință, în iertare și compasiune, în acceptarea unui destin nemilos și abrupt. Perioada pe care au petrecut-o cei încarceraţi în închisorile comuniste din România a avut un impact semnificativ asupra acestora. Există mulţi foşti deţinuţi care au considerat şi au mărturisit că anii trăiţi în spaţiul carceral comunist din România au reprezentat adevărate momente de autodepăşire, de autocunoaştere, de împlinire, de regăsire.

Unul dintre foştii deţinuţi pentru care spaţiul carceral a reprezentat prilej de înălţare şi mântuire este Virgil Maxim, pentru care celula a devenit chilie: „Închisoarea îţi creează condiţii aparte. Celula devine chilie de rugăciune, hrană, prilej de asceză, izolarea, lepădarea de bunurile şi bucuriile vieţii, prilej de trăire în sărăcie, curăţie şi feciorie. Necunoscutul, prilej de încredinţare în purtarea de grijă şi în voia lui Dumnezeu. Ascultarea cere un superior (duhovnic) căruia să i te supui şi Dumnezeu ne-a oferit şi acest dar prin prezenţa preoţilor. [...] Cine a trăit în acest sens a câştigat mari daruri sufleteşti. Cine n-a înţeles intenţia divină a fost neliniştit sufleteşte, muncit de gândul claustrării, al foamei şi terorii, alarmat de situaţia celor din familie."[11] Se remarcă o convertire a spațiului concentraționar aiudean în spațiu ascetic, un fenomen semnificativ pentru imaginarul temniței aiudene, unde experiența restrictivă a claustrării se transfigurează în ascetism, ce reorientează deținutul dinspre declin înspre înălțare spirituală. Virgim Maxim propune o reactualizare de sensuri: celula devine chilie, izolarea se transformă în asceză. Astfel, spațiul carceral nu mai este un spațiu punitiv, ci un spațiu al evoluției spirituale, un context de disciplinare a sinelui.

Părintele Iustin Pârvu mărturisea că în momentul în care a păşit în celula din închisoarea de la Aiud: „în dreptul acelei ferestre se zărea o nuieluşă groasă, cât degetul, ca o plantă. Când am ieşit, nuieluşa devenise copac, ocupând tot geamul, încât nu puteam auzi

[10] *Ibidem,* p. 301
[11] Virgil Maxim, *Imn pentru crucea purtată,* Ediția a II – a, Editura Antim, București, 2002, pp. 103-104

dimineaţa marşurile ostaşilor. Puşcăria te sileşte să înveţi asceza, postul, rugăciunea, comuniunea şi dragostea cu cel de alături."[12] Transfigurarea nuielușei în copac evidențiază maniera în care experiența carcerală reorientează trecerea timpului. Creșterea acesteia este un reper evident al trecerii ireversibile a timpului, într-un spațiu în care timpul se suspendă din cauza monotoniei, al solitudinii si al izolării. Din perspectivă simbolică, nuielușa transformată în copac poate fi interpretată ca un corespondent pentru evoluția spirituală e deținutului. În timp ce corpul este izolat, spiritul își edifică un univers propriu în care beneficiază de o libertate interioară extraordinară.

Totodată, „închisorile au creat caractere şi au conferit morală indivizilor, au creat patrioţi pentru că deţinuţii n-au confundat niciodată pe torţionari şi pe gardieni cu poporul român."[13] Nicolae Steinhardt menționează că „Închisoarea, după Securitate, e un liman, o oază, un rai."[14] Tot el aseamănă închisoarea cu un tărâm sinistru al morții și al umbrelor: „închisoarea fiind și ea un mormânt"[15].

Închisoarea are rolul de a transforma indivizii atât din punct de vedere fizic, cât și moral. Munca extenuantă și izolarea sunt impuse de sistemul opresiv, din care nimeni nu poate evada. Singura care se poate sustrage supravegherii continue și umilitoare este libertatea interioară a individului care construiește un spațiu al salvării și al evadării în sufletul fiecăruia. Aceasta se încadrează într-o categorie aparte, a „libertății ce nu limitează" care din perspectiva lui Constantin Noica, poate fi descrisă într-o manieră unică: „Astfel înzestrat cu limitația cea bună, omul pornește în largul existenței, unde îl pândește, sub toate formele, limitația cea rea. Se numesc nevoi ale omului limitațiile ce limitează, iar libertăți cele ce nu limitează."[16]

Imaginea închisorii este conturată de mărturiile celor care au trăit experiența carcerală în România comunistă. Același spațiu de detenție, aceleași clădiri reci, opace, impunătoare și înfricoșătoare, mai multe perspective ale celor care au mărturisit, și-au expus trăirile în operele memorialisticii de detenție sau în poeziile create în închisoare.

Michel Foucault consideră că închisoarea nu trebuie văzută ca „o instituție inertă, zguduită periodic de mișcări de reformă"[17], mai degrabă „Închisoarea a făcut întotdeauna parte dintr-un câmp activ în care au mișunat proiectele, reorganizările, experiențele, discursurile teoretice, mărturiile, anchetele. În jurul instituției carcerale – numai prolixitate, numai zel. Închisoarea, o zonă sumbră și lăsată în părăsire? Chiar și numai faptul că acest lucru a tot fost repetat de aproape două secole încoace să dovedească, oare, că nu este deloc așa? Devenind pedeapsă legală, închisoarea a trecut în seama vechii chestiuni juridico-politice a dreptului punitiv toate problemele ei și toate frământările care au însoțit elaborarea tehnologiilor corective ale individului."[18]

În viziunea lui Gaston Bachelard[19], spațiul carceral este „o suprafață de memorie forțată", cu trimitere la ideea că memoria poate deveni perceptibilă și vulnerabilă în același timp, iar suprafața este locul în care spațiul și corpul se întâlnesc - zidul, podeaua sau ușa celulei. Acestea devin „matrici" ale înscrierii memoriei. Conceptul poate fi receptat ca un rezultat al unei experiențe traumatice impuse și repetitive, ca pe o consecință a terorii și a izolării. Bachelard afirmă că spațiul claustrat devine un loc al unei „dialectici intime a interiorității" și reliefează că „orice spațiu închis tinde să devină o fortăreață a reveriei". Izolarea amplifică viața interioară și transformă vidul Exterior într-o suprafață care permite proiectarea lumii lăuntrice. Spațiul claustrat perceput ca instrument coercitiv devine o zonă de

[12] Adrian Alui Gheorghe, *Cu părintele Iustin Pârvu despre moarte, jertfă și iubire,* Editura Conta, Piatra Neamț, 2006, p. 122
[13] *Ibidem,* p. 146
[14] Nicolae Steinhardt, *Jurnalul fericirii*, ediție îngrijită și note de Virgil Ciomoș, Cluj Napoca, Editura Dacia, 1994, p. 58
[15] *Ibidem,* p.31
[16] Constantin Noica, *Devenirea întru ființă,* București, Editura Științifică și Enciclopedică, 1981, p. 243
[17] Michel Foucault, *op. cit.*, p. 297
[18] *Ibidem,* p. 297
[19] Gaston Bachelard, *La poétique de l'espace*, Presses Universitaires de France, 1957

redescoperire a sinelui, o strategie de rezistență. În absența libertății exterioare, deținuții își extind lumea interioară ridicând mental o fortăreață inaccesibilă, un teritoriu intangibil care stimulează creativitatea și amplifică universul interior. Tot Bachelard consemnează că „în proximitatea pereților, imaginația nu se retrage, ci se adâncește", idee semnificativă pentru a înțelege maniera în care zidul este convertit în suprafață de proiecție a actului de rezistență. Pereții celulei nu închid spiritul, ci facilitează creația conferind densitate, profunzime și rezonanță.

Spaţiul carceral este definit în mod constant ca un ansamblu conceptual elaborat, poziționat la intersecţia dintre asamblu instituţional, mecanismele puterii şi percepția individuală a captivităţii. Cercetările recente evidențiază faptul că închisoarea nu trebuie percepută doar ca un instrument coercitiv, ci ca un spațiu simbolic care poate reconfigura identitatea sau dimensiunea temporală a deținuților. În această privinţă, spaţiul carceral se dovedește un context existențial, în care cei încarcerați se redescoperă, evoluează spiritual și dobândesc libertate interioară.

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# THE ALTERNATIVE WORLDS OF THE AILING BODY IN LILIANA COROBCA'S NOVEL, THE LADYBUG

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***Abstract:*** *This article explores the mechanisms of escaping reality in Liliana Corobca's novel, Buburuza (2019), focusing on the character of Vasilica Buburuz, who is living in a wheelchair. The physical limitations and sense of alienation she experiences lead to a disjunction between body and consciousness, generating a series of compensatory pseudorealities. The central concept of this analysis is the "white space" (David Le Breton), understood as an intermediary zone between the real and the imaginary, where the subject seeks meaning and freedom. Within this theoretical framework, the study identifies three main forms of escape: the affective pseudoreality, through which the character projects idealized relationships as substitutes for absent intimacy; the social pseudoreality, in which self-image is reconstructed in relation to a hostile environment; and the corporeal pseudoreality, expressing the desire to transcend the disabled body through imagination and dream. Rather than a complete escape from reality, Vasilica Buburuz's imagined worlds express a symbolic way of surviving and a search for renewed identity and meaning in the "white space" that lies between what is real and what is imagined.*

***Keywords:*** *pseudo-reality, corporeality, illness, escape, loneliness.*

## Introducere

Deși mai puțin cunoscut de către publicul larg, romanul *Buburuza* al scriitoarei originare din Republica Moldova, Liliana Corobca, se remarcă, totuși, prin construcția unui personaj feminin care se luptă cu propria corporalitate maladivă, cu prejudecățile celor din jur și cu societatea însăși, în încercarea de a-și construi o lume în care să depășească stigmatul eșecului sub semnul căruia se află. Vom observa în acest studiu mai multe încercări ale protagonistei de a-și depăși corpor(e)alitatea și de a se proiecta pe sine în lumi compensatorii, în care nefericirea pe care i-o aduce înțelegerea realității e înlocuită de speranța regăsirii identitare. Astfel, pornind de la realitatea nefericită a bolii care o separă de restul oamenilor și continuând cu variante ale lumii reale în care Vasilica Buburuz se refugiază, vom analiza cum sunt proiectate aceste evadări și dacă ele sunt cu adevărat o soluție pentru lupta personajului cu sine însuși.

Având în vedere modul în care protagonista bolnavă își rescrie realitatea, pentru a-și suporta greutățile, conceptul de pseudorealitate, ca element central al acestui articol, desemnează spațiile narative alternative interiorizate de către personaj și pendularea permanentă între realitatea obiectivă și dorințele, aspirațiile și visele personajului care, percepute subiectiv, generează distorsionări ale realității. Astfel, pseudorealitățile Vasilicăi Buburuz sunt mecanisme narative care fac legătura dintre realitatea cruntă a unui om bolnav, imobilizat într-un scaun cu rotile, și încercările de evadare din închisoarea corpului. În cartea sa, *Evadarea din sine. O tentație contemporană*[1], David Le Breton analizează mai multe moduri prin care individul încearcă să *evadeze* din propria identitate, din cauza presiunii existențiale. Autorul teoretizează conceptul de „spațiu alb"[2] drept „dorință de despovărare"[3], referindu-se la încercările individului de a scăpa de sine însuși. „Spațiul alb" poate fi perceput

[1] David Le Breton, *Evadarea din sine. O tentație contemporană*, Editura Trei, București, 2018.
[2] *Ibidem*, p.17.
[3] *Ibid.*, p. 17.

ca o zonă intermediară între a fi prezent, în mod activ, în lumea reală și absență psihică și neimplicare. Reprezintă, de asemenea, o suspendare, nu doar a activității, ci și a identității celui care încearcă să activeze aceste „spații albe". Pe de altă parte, deși în romanul Lilianei Corobca, „spațiile albe" iau forma unor pseudorealități, pentru Vasilica Buburuz ele nu reprezintă doar o anulare temporară a identității ei, ci niște mecanisme compensatorii, prin care personajul feminin încearcă să experiementeze altă identitate, cea a unui om sănătos. În cazul Vasilicăi Buburuz, evadarea este necesară, din cauza captivității ei într-un corp bolnav. Handicapul locomotor de care suferă nu doar o limitează fizic, ci, la finalul zilei, este singurul lucru pe care îl știe cu certitudine despre ea. Astfel, dacă prin „spațiile albe" indivizii își recuperează sinele, fără ca ele să implice, însă, negarea realității, pseudorealitățile Vasilicăi Buburuz reprezintă mijloace de supraviețuire prin care se încearcă reconstituirea unei identități fracturate, prin rescrierea ei prin intermediul imaginației.

Deși confesiunea pare a fi a unei femei realizate profesional, cu aspirații și împliniri, în fața reportofonului, Vasilica își analizează pseudorealitățile care au ajutat-o să își accepte corpor(e)alitatea, fară, însă, a o depăși.

**Pseudorealitatea afectivă**

O cale de scăpare pentru personaj pare a fi, încă de la începutul romanului, reportofonul în fața căruia protagonista își povestește viața. Imobilizată în scaunul cu rotile, din cauza unor accidente nefericite din copilărie, Vasilica Buburuz este rugată de o jurnalistă să își spună povestea, pentru a-i încuraja și inspira pe cei din jur, prin acest interviu pentru o revistă. Din acest punct de vedere, Vasilica pare un personaj victorios care s-a ridicat deasupra condiției lui de om bolnav, devenind un exemplu de muncă, perseverență și optimism. Însăși maniera în care fata își începe confesiunea creează cititorilor impresia că protagonista vorbește din postura unui om realizat, minimalizând, parcă, realitatea maladivă a corpului ei: „Detaliile biografice despre care am mai vorbit nu le repet, vă atașez pe e-mail linkurile cu cele câteva interviuri mai vechi. Am și un CV, o să vi-l trimit, ca să vedeți anii de facultate și de doctorat, câteva publicații, pentru a vă face o idee."[4] Aparent stăpână pe sine și pe situație, nefiind afectată de dizabilitățile ei, Vasilica Buburuz își lungește, totuși, confesiunea, trasformând-o într-o autobiografie și, în ciuda tonului pozitiv al discursului, mirajul împlinirii este înlocuit, încă din primele pagini ale romanului, cu strigătul lăuntric al unui personaj singur și captiv în propriul corp, în garsoniera și în lumea în care trăiește: „Nu știu prea bine cum decurge azi viața oamenilor, sunt singură în casa mea de atâția ani, nu mă mai duc în vizite, nu prea mai ies."[5]

Reportofonul este, așadar, un artificiu narativ prin care este construit romanul Lilianei Corobca, dar și o cale pentru Vasilica Buburuz de a-și recrea prin multiplicare realitatea și de a inventa o fereastră prin care să comunice cu exteriorul. Prin reportofon, Buburuza încearcă să evadeze din sine însăși, dar, ca printr-o punere în abis, nu face altceva decât să își proiecteze o ultimă pseudorealitate în care va rămâne pentru totdeauna captivă, pentru că acest reportofon îi înregistrează, până la urmă, după cum aflăm din ultima pagină a romanului, moartea. Vasilica Buburuz moare singură. La finalul vieții, nu se află alături de ea nici familia, nici cei trei bărbați pe care i-a iubit și alături de care spera să fie, cu adevărat, fericită.

Relațiile protagonistei cu propria familie nu sunt cele mai bune. Dimpotrivă, Vasilica se simte, de multe ori, abandonată și pune distanțarea pe seama invalidității ei. Aflăm din confesiunea acesteia că simțea că părinților și fraților ei le este rușine cu ea și că, uneori, e uitată cu totul de aceștia. Frații nu se jucau cu ea, pentru că nu era un copil normal, iar tatăl o trata cu indiferență și, chiar, dispreț. Astfel, încă din copilărie începe însingurarea Vasilicăi Buburuz care înțelege că realitatea unui om bolnav, imobilizat în scaun cu rotile, înseamnă singurătate. Cu toate acestea, Vasilica trăiește cu speranța că atitudinea familiei se va schimba,

[4] Liliana Corobca, *Buburuza*, Editura Polirom, Iași, 2019, p. 9.
[5] *Ibidem*, p. 11.

că va fi iubită și apreciată de părinții și frații ei pentru calitățile ei interioare. Își dorește să îi facă fericiți pe cei din jur și, după mutarea ei la oraș și finalizarea studiilor, nu doar că face tot posibilul pentru a se întreține singură, ci le trimite mereu celor de acasă bani. Astfel, protagonista crede că familia ei va fi mândră de cum a reușit să se descurce în viață și de ce a reușit să realizeze. Dar, după cum afirmă Gabriela Emilia-Merce, această speranță a personajului „este o negare a realității care o înconjoară. Nu acceptă că părinții nu își arată îngrijorarea în privința ei și că o tratează ca pe o non-prezență."[6] Vasilica este, în schimb, ignorată de familie chiar și la nunta surorii ei, la care toți consideră că e mai bine să nu participe.

Boala generează în individ o dependență afectivă față de cei din jur. Resimțită drept un complex de inferioritate, ea (re)definește realitatea celui bolnav. Handicapul fizic duce la necesitatea validării individuale de către personajul condamnat să găsească forme de evadare din sine și să-și construiască o pseudorealitate în care e important, apreciat, iubit. „Un gol tot mai agresiv mă inundă. Îmi zic: dar nu las tristețea să mă învingă, nu sunt disperată, nu-mi vine să-mi iau lumea în cap, lumea este oricum la mine în cap."[7]. În lumea din capul ei, Vasilica Buburuz își (re)găsește identitatea ascunsă după carapacea corpului bolnav. În capul ei, este mândria familiei, un copil iubit. În capul ei, părinții, care au de ales între a plăti operația copilului bolnav și a construi o casă proprie, o aleg pe ea.

Astfel, evadând în pseudorealitatea afectivă, Vasilica Buburuz încearcă să își recupereze relațiile cu cei din jurul ei. Această lume alternativă este necesară pentru ca protagonista să își găsească identitatea pierdută în complexele de inferioritate care stau la baza felului în care aceasta se raportează la lume și oameni. Simțindu-se definită de dizabilitatea pe care o are și fiind într-o stare permanentă de dependență din cauza scaunului cu rotile în care se află, Vasilica își caută un refugiu sentimental, dincolo de limitele corpului.

**Pseudorealitatea corporală**

Corpor(e)alitatea maladivă a personajului este sufocantă nu doar psihic, ci, mai ales, fizic. Vasilica Buburuz traversează zilnic un iad al corpului ei distrofic și, de cele mai multe ori, își dorește să moară. Cu toate acestea, protagonista și-ar fi dorit să fie un om normal, mai ales în adolescență și în tinerețe când se îndrăgostește, întrucât corpul imobilizat în scaunul cu rotile îi limitează experiența erotică. În cazul ei, iubirea apare de nicăieri prin Inochentie, cel care a scos-o pe Vasilica din apatie și care a convins-o că lumea e frumoasă, în ciuda răutăților celor din jur. Datorită lui, Buburuza se simte mai puțin singură și își descoperă altfel corporalitatea, prin îmbrățișările și sărutările acestuia. Urmează relația cu Leonid, un bărbat oportunist care profită de capacitățile intelectuale ale femeii pentru a se afirma, dar căruia Vasilica își dăruiește pe deplin corpul, fiindu-i chiar recunoscătoare pentru sacrificiul pe care îl face bărbatul, intrând în intimitatea ei și îngrijindu-se de ea și de oala ei de noapte. În cele din urmă, parcursul erotic al protagonistei e completat de Victor, bărbatul care o iubește așa cum e, deși ea simte nevoia de a-și ascunde corpul față de el și are tot mai puțină încredere în aptitudinile ei de a fi seducătoare. Spre finalul vieții și, implicit, al confesiunii pe care o face, Vasilica își analizează cu luciditate cele trei relații, mărturisind că, după terminarea acestora, au urmărit-o obsesiv trei vise, câte unul cu fiecare din bărbații din viața ei. Aceste vise nu reprezintă neapărat o dezarticulare a logicii realității personajului, întrucât Vasilica rămâne ancorată în realitate, din cauza corpului ei bolnav. Prin urmare, această evadare în pseudorealitatea corporală nu este una onirică. Lumea pe care și-o recreează Vasilica Buburuz nu este una care funcționează autonom, prin legi proprii, ci o continuare a realității, imaginată

[6] Gabriela-Emilia Merce, «Personajul feminin în romanul Lilianei Corobca *Buburuza*: Expresii ale singurătății», în *Studii de știință și cultură*, revistă editată sub egida Universității de Vest, „Vasile Goldiș", Arad, Volumul XIX, Nr. 3, septembrie 2023, p. 55.
[7] Liliana Corobca, *op. cit.,* p. 19.

pentru a umple o lipsă. Este, mai degrabă, un mecanism de supraviețuire psihică și nu o transă onirică.

În primul vis, cel cu Victor, Vasilica Buburuz visează că o apă cu puteri tămăduitoare îi acoperă picioarele bolnave și i le vindecă. Victor e împreună cu ea, iar Vasilica încearcă să transpună în vis ceea ce îi lipsește din adevărata realitate: picioarele sănătoase și funcționale. Oricât de mult ar iubi-o Victor, Vasilica nu poate fi fericită, din cauza faptului că este infirmă. De aceea, are nevoie de o pseudorealitate corporală în care să evadeze, un loc în care fericirea este posibilă. Or, pentru protagonistă, fericirea nu e posibilă în scaunul cu rotile. Își proiectează, astfel, în lumea din vis, un corp de femeie normală, în sensul în care înțelege ea normalitatea, adică a fi la fel ca ceilalți. Din nefericire, visul se dovedește ineficient, întrucât, pe măsură ce Vasilica se vindecă, Victor se îndepărtează și dispare, iar personajul-narator înțelege că, dacă ar fi avut un corp sănătos, nu ar fi avut parte de iubirea lui. În vis, Vasilica îl alege pe Victor, pentru că asta este, de fapt, singura ei realitate, a unei corporalități maladive, în care fericirea e temporară, oamenii vin și pleacă, ea rămânând mereu singură și prizonieră a scaunului cu rotile.

Al doilea vis al Vasilicăi Buburuz este cu Leonid. Protagonista e urmărită de obsesia pierderii corpului propriu, generată de traumele cu care rămâne în urma acestei relații. Leonid nu o iubește, ci doar se folosește de ea, aceasta scriindu-i proiectele pentru facultate sau ajutându-l cu bani. Vasilica acceptă acest tratament, întrucât simte că așa îl poate răsplăti de Leonid pentru că are grijă de un om invalid. De aceea, visul pe care îl are cu acesta reprezintă o formă de evadare din captivitatea relației. Vasilica visează că, din corpul ei, Leonid îi smulge și îi frânge picioarele, pe care apoi le vinde pentru a se îmbogăți. Dar, în vis, Buburuza are picioare inepuizabile care se regenerează la nesfârșit și, oricât ar rupe Leonid din ea, corpul ei rămâne întreg. Când, la un moment dat, Vasilica trebuie să îi doneze lui Leonid propria inimă, evadarea din realitate nu o mai ajută pe fată să își regăsească identitatea, iar visul rămâne doar o altă lume a suferinței în care Vasilica se confruntă cu aceeași luptă de a-și accepta corpul bolnav.

În cele din urmă, visul cu Inochentie este cel mai scurt, dar și cel mai profund din cele trei vise ale protagonistei. În scaun cu rotile, la fel ca ea, Inochentie este primul ei iubit și pe acesta Vasilica îl cunoaște în satul ei. Alături de el și de familia lui a învățat să confecționeze mărțișoare cu buburuze pe care le vindea, câștigând, astfel, primii ei bani. Tot Inochentie este cel care a încercat să o convingă că are un corp întreg și că ea e stăpână pe el, încurajând-o să părăsească lumea mică a satului și să își facă un rost. În visul cu Inochentie, Vasilica își imaginează o lume perfectă în care biata femeie bolnavă, Buburuza, se identifică pe deplin cu insecta al cărei nume îl poartă. Ea și Inochentie sunt asaltați de buburuze cu mii de picioruțe și aripioare care îi acoperă până devin un singur corp, un corp universal într-o pseudorealitate în care nu există boală, infirmitate, singurătate. Buburuzele reprezintă toate aspirațiile unei fete ambițioase, dar care nu aspiră la altceva decât la pacea ei interioară, căutând, în vis, identificarea cu natura. Lipsa picioarelor funcționale o urmărește, astfel încât, într-o pseudorealitate corporală, Vasilica Buburuz și-ar dori atât miile de picioruțe ale buburuzelor, cât și aripile și zborul acestora. Dincolo de limite, protagonista Vasilica Buburuz își dorește altă corporalitate, dar, indiferent de toate bucuriile, împlinirile și încercările ei de a evada în alte lumi, nevoia ei identitară nu este satisfăcută, iar visul nu este decât o alternativă provizorie a propriei existențe, o pseudorealitate în care rămâne captivă, pentru că se reîntoarce mereu la ea.

Pseudorealitatea corporală reprezintă toate dorințele și încercările Buburuzei de a experimenta viața într-un corp liber și întreg. Uneori, în lumea din capul ei, Vasilica Buburuz dansează și își inventează o coregrafie prin care evadează din cotidian. Dar aceste evadări sunt doar „spații albe” și întreruperi identitare care, în cele din urmă, nu fac decât să-i reconfirme infirmitatea.

**Pseudorealitatea socială**

În momentul confesiunii, Vasilica Buburuz este matură, lucidă și începe să observe altfel realitatea din jurul ei. Înțelege importanța oamenilor și a relațiilor și resimte, tot mai mult, apăsarea singurătății. Exclamația „Așa mai aștept un om, așa mai aștept!”[8] scoate în evidență nevoia acută de interacțiune cu cei din jur. Depășind experiența erotică și asumându-și identitatea de om bolnav, prizonier într-un scaun cu rotile, Vasilica își recunoaște nevoia de comunicare și realizează faptul că lipsa acesteia duce la alienare: „Un om va veni, dar atât de târziu, încât mi se pare că nu-i adevărat, că e ireal, că nu se poate, că mă sălbăticesc de tot.”[9] Totodată, Vasilica observă că relațiile interumane și interacțiunea fizică sunt din ce în ce mai devalorizate, pe măsură ce tehnologia și realitatea virtuală controlează, tot mai mult, viețile celor din jurul ei: „Da, vin rar prietenii, tot mai rar și unii, după ce ne salutăm, nu schimbăm bine o vorbă, două, că își bagă nasurile în telefoane. În fața mea, când încep să vorbesc, să întreb, să reacționez, bucuroasă, ei ridică ochii din telefon, spun două cuvinte, apoi, iar cu nasul în telefon.”[10] Această reflecție surprinde, cu foarte mult dramatism, faptul că nu doar boala înstrăinează oamenii, ci și realitatea virtuală care mediază interacțiunea dintre aceștia. Din cauza noilor tehnologii, izolarea socială a oamenilor duce, treptat, la pierderea contactului cu realitatea, la depersonalizare și chiar la înlocuirea identității sociale, de către o identitate virtuală.

Tot mai singură, resemnată și indiferentă, Vasilica Buburuz acceptă și ea această pseudorealitate în care începe să se abandoneze tot mai mult: „Nu condamn, și eu stau în fiecare zi tot mai mult la calculator. Nici n-aș avea ce face cu picioarele. Mă simt bine, nu mă plictisesc niciodată, muzică, muzee virtuale, curiozități ale naturii, animăluțe vesele, povești, bancuri, sfaturi, alimentație sănătoasă, lecții de machiaj la modă...mori și nu le afli pe toate.”[11] Protagonista cade, astfel, în capcana pseudorealității sociale, în care adevăratele relații sunt înlocuite de relații și activități aparente, dar în care nu mai există complexul corpului bolnav. În această lume de dincolo de ecrane, picioarele sunt oricum nefolositoare și Vasilica se poate elibera de povara identității ei. După cum afirma David Le Breton, „chiar și în lipsa unor greutăți apare uneori tentația de a te detașa de sine, măcar pentru un moment, pentru a scăpa de rutină și de griji. Orice tip de refugiu e oportun, fie și numai pentru o clipă de eliberare.”[12] Totuși, pentru Vasilica Buburuz, această evadare nu face decât să accentueze tot mai mult diferențele dintre condiția unui om cu dizabilități și un om sănătos. Pentru ea, pseudorealitatea socială nu este o alegere, ci un strigăt de disperare datorat incapacității de a a-și trăi viața într-o libertate deplină a ființei. Și oricât ar mima împlinirea, căutând-o în forme multifațetate ale lumilor imaginare, Vasilica Buburuz rămâne „exponentul unei lumi în des-facere”[13] în care identitatea ei este fragmentată de complexele, temerile, oamenii și experiențele trăite.

În cele din urmă, nici visul, dansul, cititul, studiul sau calculatorul nu o pot ajuta pe Vasilica Buburuz să devină altceva decât ceea ce este. Și, contrar sentimentelor ei de insuficiență, protagonista nu este o învinsă a destinului ei, ci o adevărată luptătoare. Tânăra femeie își înțelege și își acceptă handicapul pe care îl are și, dincolo de el, este un om care își trăiește mai conștient viața. Prin pseudorealitățile în care evadează ocazional, protagonista se regăsește pe sine, își reconstruiește relațiile cu cei din jur și, în cele din urmă, își trăiește, cu adevărat, destinul.

[8] *Ibidem*, p. 18.
[9] *Ibid.*
[10] *Ibid.*, p. 19.
[11] *Ibid.*
[12] David Le Breton, *op. cit.*, p. 10.
[13] Gabriela Emilia-Merce, *art. cit.*, p. 57.

## Concluzii

Dacă tentația evadării din cotidian există în fiecare ființă umană indiferent de vârstă, în cazul unei persoane cu un handicap locomotor, al cărei corp este continuat de scaunul cu rotile de care depinde în permanență, această tentație devine o nevoie și un mijloc de regăsire a identității.

În romanul *Buburuza* scris de Liliana Corobca, personajul principal, Vasilica Buburuz, duce o luptă, nu neapărat pentru supraviețuire, cât pentru validare. Lucidă și inteligentă, Vasilica observă cum corpul ei bolnav se ridică deasupra calităților pe care le are, estompându-le. Astfel, deși caută alternative prin care să își îmbunătățească viața, protagonista alunecă, de multe ori, în pseudorealități menite să o valideze identitar. Vasilica își dorește, mai mult decât orice, să fie normală, dar toate alunecările din cotidian în lumea din capul ei nu fac decât să îi reconfirme identitatea de om cu dizabilități care percepe viața și lumea în mod subiectiv, în funcție de particularitățile sale individuale.

În cronica lui despre acest roman, Bogdan Crețu afirmă că „îmbrăcată în vorbe, viața începe să capete o formă; numai așa, mutată în narațiune, ea își dezvăluie sensul, coerența, conturul."[14] Mai mult, pentru Vasilica Buburuz, viața își dezvăluie sensul în lumea din capul ei, acolo unde se țes și se întrepătrund narațiuni despre supraviețuire și reziliență, pentru că doar așa, prin evadarea în alte (pseudo)lumi, personajul își poate accepta realitatea absurdă a bolii.

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[14] Bogdan Crețu, *Normalitatea din scaunul cu rotile*, în revista „România literară", nr. 994, 2019, disponibil online https://www.observatorcultural.ro/articol/normalitatea-din-scaunul-cu-rotile/, accesat ultima dată la data de 16.11.2025.

# THE PHANTASMA AND THE PHANTASMATIC

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***Abstract**: In this literary research I will give a definition of the concept named phantasma and then I will define this concept as a conceptual category called phantasmatic. The latter one comes off from the fantastic domain in the matter of thematic configuration and figurative discourse. In distinct stages of my attempt, the phantasma is presented as a cognitive phenomena that brings significance to language in different degrees in a ambivalent manner from figurative level to the abstract one. Beside the function of signification, in the abyssal psychology of the Middle Age and Renaissance the phantasma is an indefinite internal image that is indispensable in the process of knowledge, magical phenomena and in the process of artistic creation. It becomes the remains of a lost world or a sign of a desired reality. This spectral image has a contradictory nature that propagates in the level of language in ambiguous manner. In the modern literary theory approach the artistic language contains an interstitial space where the sense is suspended in a tense absence. In the process of creation not only the language itself departs from an origin, but also the self of the subject (creator, speaker) drifts apart from his centrality. Consequently, the longing for the lost unity is felt from all the directions of the communicative context.*

***Keywords**: ambivalence, contradiction, absence, unity, interstitial space*

Pentru Deleuze, fantasma este expresia unei tranziții, făcând trecerea de la figurativ la abstract și de la abstract la figurativ[1]. Existența acesteia este premergătoare oricărei manifestări din sfera dorinței, conținând în ea două direcții ambivalente, cum ar fi manifestarea sau non-manifestarea sexualității, a unui eveniment sau a limbajului însuși. Aceasta ar corespunde cu un spațiu al originii care precedă apariția diferenței.

În antichitate, Aristotel vede fantasma ca fenomen cognitiv plasat la limita dintre senzație și facultatea intelectului. Pentru filosoful mai sus menționat, aceasta este o imagine interioară care conține informațiile organelor de percepție și datorită căreia procesul gândirii se desfășoară[2]. Începând cu Evul Mediu și până în Renaștere, fantasma a devenit un concept operațional îndeplinind rolurile de intermediere și de *pre*simbolizare în domenii distincte de cunoaștere. După cum arată Culianu în *Eros și magie în Renaștere. 1484*, definiția lui Aristotel este aprofundată în psihologia abisală a secolelor XV – XVI. Pentru Culianu fantasma este un mijlocitor care unește într-o formă unitară, limbajul sufletului cu cel al trupului. Rezultatul acestui proces interior constă într-o construcție presimbolică și preformală care pregătește crearea formațiunilor lingvistice propriu - zise[3]. Giorgio Agamben subliniază că fantasma este o urmă a unei realități dispărute și care, totodată, induce instalarea absenței ce încurajează actul creator[4]. Pe de-o parte fantasma e un spațiu intermediar interior care prelucrează atât informațiile venite din lumea exterioară prin organele de simț, cât și pe cele dinspre suflet. Ambele limbaje sunt diferite, însă fantasma devine limbajul intermediar, punctul de trecere și de traducere complementară ale celor două voci. De aceea, fantasma precede limbajul și

[1] Gilles Deleuze, *The logic of sense*, Translated by Mark Lester with Charles Stivale, Edited bu Constantin V. Boundas, Columbia University Press, New York, 1990, format pdf., p. 220
[2] Aristotel, *Despre suflet*, traducere și comentarii de Alexander Baumgarten, Editura Univers Enciclopedic, București, 2013, 431a10-15, p. 175
[3] Ioan Petru Culianu, *Eros și magie în Renaștere. 1484*, traducere din limba franceză de Dan Petrescu, prefață de Mircea Eliade, postfață de Sorin Antohi, Polirom, Iași, 2015, pp. 31, 32.
[4] Giorgio Agamben, *op. cit.*, p. 55

pregătește resursele apariției lui concrete. Pe de altă parte, prin facultatea fanteziei, fantasma își dezvoltă funcția de imagine care însă nu determină formarea unei imagini reale, ci crearea unei imagini tot interioare, non-manifeste, indefinibile. Este o imagine nevăzută care poate fi absorbită de oglinda pneumatică a sufletului. În domeniul magiei și în procesul îndrăgostirii, fantasma este ceea ce se transmite de la un individ la altul în mod voit în actele magice sau în mod involuntar în cazul apariției dorinței erotice.

Pe măsură ce ne apropiem de epoca modernității, funcțiile fantasmei sunt regăsite în domeniul psihanalitic, fiind indicatoarea prezenței pulsiunilor sexualității și a dinamicii lor. Această interpretare este realizată din perspectiva teoriilor lui Sigmund Freud. Ceea ce ne interesează cel mai mult este accepțiunea fantasmei în fenomenologia limbajului care deschide un alt domeniu al cunoașterii și anume filosofia. Limbajul manifest aduce cu sine un limbaj secund care conferă autenticitate limbajului artistic. Acesta este neexprimat și totodată are capacitatea de a pregăti apropierea de noțiuni din domeniul ontologiei. Limbajul este creator al existenței și oglindește sinele creator. Apare întrebarea atunci, care este raportul dintre fantasmă și relația trivalentă sine-limbaj-existență? Giorgio Agamben în *Stanțe. Cuvântul și fantasma în epoca occidentală* arată conlucrarea dintre limbaj și fantasma din Evul Mediu și Renaștere până în epoca modernității, punctând momentele culturale cruciale ale schimbării de paradigmă în ceea ce privește raportul dintre individul creator și lumea creată de el în ansamblul lumii din care face parte obiectul său de artă. Semnificația obiectului de artă, asemenea semnificației imaginii simbolice[5], iese din zona ambiguității dacă este definit „un context de semnificație”[6] care să clarifice sensul obiectului creat. Atunci când nu există posibilitatea de a cunoaște satisfăcător sau în totalitate contextul obiectului artistic ori al imaginii simbolice, ori al unei contrucții lingvistice alegorice, necunoașterea este contrabalansată de fantastic și grotesc[7], adică de imaginație și fantezie.

Paolo Bartoloni arată că Agamben gândește conceptul de limbaj în accepțiunea filosofiei lui Hegel și Heidegger, abordarea acestuia fiind în maniera teologiei apofatice. Poate fi înțeleasă fantasma și prin intermediul abordării negative a limbajului din moment ce aceasta conform naturii sale, este imaginea unei realități dispărute? În mod implicit formarea ei se realizează sub semnul absenței, al unui spațiu gol. În studiul mai sus amintit, Agamben realizează o sinteză a fantasmagologiei medievale, subliniind teoria imaginației de sorginte aristotelică, doctrina neoplatonică a pneumei ca vehicul al sufletului, teoria magică a fascinației și teoria medicală a influențelor dintre suflet și trup[8]. Sufletul este înconjurat de un corp incandescent imaterial asemenea unui abur numindu-se pneuma și în care se găsește *spiritus fantasticus*[9] (facultatea fanteziei). Pneuma conține un înveliș umid[10] asemenea unei oglinzi translucide care absoarbe imagini și care conține vise, amintiri. De asemenea, acest înveliș se poate detașa de trup pentru a călători. De-a lungul acestei suprafețe se formează fantasmele, un fenomen care din punct de vedere anatomic se regăsește în centrul inimii, iar în spiritus fantasticus se numește *hegemonikon*[11].

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[5] Georg Wilhelm Friedrich Hegel, *Prelegeri de estetică*, trad. de D. D. Roșca, Editura Academiei Republicii Socialiste România, București, 1966, pp. 313, 316

[6] *Idem*

[7] *Ibidem*, p. 317

[8] Giorgio Agamben, *op. cit.*, , p. 51

[9] *Ibidem* , p. 55

[10] Considerăm că pneuma conține trăsătura umidității datorită elementelor care compun natura ei „Pneuma era un abur din sînge, care trebuia nu doar să dea viaţă tuturor organismelor vii, ci şi să formeze substratul material pe care se baza atît activitatea celor cinci simţuri, cît şi a intelectului.” în Ioan Petru Culianu, C*ult, magie, erezii,* trad. De Maria-Magdalena Anghelescu și Dan Petrescu, postf. De Eduard Iricinschi, Editura Polirom, Iași, 2003, p. 93 și „Sufletul nu devine o entitate metafizică decît atunci cînd este definit ca o substanţă incor-porală, opusă trupului material în ordinea fiinţei şi deci incompatibilă cu trupul. De aceea, Aristotel postulează deja existenţa unui intermediu între suflet şi trup, a unui corp subtil sau spiritual făcut din esenţă stelară.”, *ibidem,* p. 26

[11] Ioan Petru Culianu, *Eros și magie în Renaștere. 1484,* ed. cit., p. 155

Melancolia determină în individ „capacitatea fantasmatică”[12] de a face să pară pierdut un obiect ce nu poate fi însușit. Mai mult decât atât, melancolia constituie „un proces erotic implicat într-o relație ambiguă cu fantasmele”[13]. Agamben formează ipoteza că spiritus fantasticus care declanșează melancolia deține rațiunea artei și spațiul artei. Imaginea artistică și limbajul artistic se formează într-un loc intermediar pe care Aristotel l-a numit „locus severus”, iar Freud ca act, „lusus severus”[14]. „Locus severus” este un spațiu de tranziție unde imaginea interioară se transformă în limbaj articulat gramatical. De aceea Culianu evidențiază că fantasma ar avea resurse premergătoare apariției limbajului și deține resurse pretextuale[15] întrucât ea este imaginea interioară care urmează să dobândească un conținut lingvistic. A reprezenta fenomenologia transformării fantasmei în limbaj este aproape imposibil deoarece nu există deocamdată un asemenea cod care să indice această metamorfoză. Doar limbajul literar și artistic pot sugera funcția imaginii simbolice interioare. Transpunerea acestei realități nedefinite în formă materială, cuvânt sau imagine este parțială, ceea ce va duce la apariția unei alte absențe în obiectul creat. Acest spațiu gol devine încă un centru de interes pentru filosofie mai ales din punct de vedere ontologic. Limbajul creează nu numai o manifestare a creației, ci și a existenței, implicând noțiunile de *a fi, ființă* și mai apoi, de *sine*.

În secolul XXI științele umaniste se află în plin proces de reconfigurare sub efectele tot mai profunde ale esteticii contemporane și ale dezvoltării continue a tehnologiei. În era polimorfismului cultural, ne putem întreba pentru început, dacă avem nevoie de un nou concept sau de mai multe concepte care să ordoneze și să simplifice fenomenul pe care îl trăim sau avem nevoie de o nouă abordare care să iasă din sfera sistematizării. Un astfel de demers îl realizează Corin Braga în discuțiile pe care le coordonează în centrul de cercetare a imaginarului în care încearcă să introducă în critica literară și în imaginarul colectiv actual, conceptul de anarhetip[16] într-o manieră inovativă care să reflecte întocmai dinamica scindării și a multiplicării postumaniste.

Este posibil ca reprezentări ale subiectului descentrat, ale policroniei, ale politropiei, ale celerității[17] să fie un indiciu al materializării mecanismelor psiho-cognitive ale conștiinței? Anarhetipul ar reflecta conlucrarea dintre fantezie și memorie. După cum afirmă Tudor Vianu în *Estetica*, fantezia are o funcție ambivalentă, de disociere și de creare[18], iar memoria devine aliata fanteziei atunci când își pierde funcția ordonatoare[19]. În dinamica destructurării pe care anarhetipul o conține, fantasma devine instrumentul de receptare a formelor artistice în perpetuă schimbare, datorită naturii ei contradictorii. Pe de-o parte fantasma subliniază în obiectul artistic proiecția imaginilor, iar pe de altă parte într-un sens mai profund, poate reface unitatea pierdută a subiectului, întrucât conform definiției sale[20], fantasma este imaginea unei realități care a existat sau care nu a existat, sau care încă nu există. Dacă ne-am inspira din relația dinamică dintre exprimat și reprimat, cum ar putea fi văzut raportul dintre fantasmă și anarhetip? Este anarhetipul fața nevăzută a fantasmei care cere reconstrucția ei? Pierderea capacității de a simboliza înseamnă crearea de forme fără semnificație la nesfârșit?

Drept urmare, avem nevoie de o critică ce ar evidenția natura pluridimensională a obiectului artistic. În domeniul literaturii, Corin Braga numește acest demers subhermeneutică

[12] Giorgio Agamben, *op. cit*., p. 47
[13] *Ibidem*, p. 53
[14] *Ibidem*,p. 55
[15] Ioan Petru Culianu, *op. cit.*, p. 32
[16] Corin Braga, *Concepte și metode în cercetarea imaginarului. Dezbaterile Phantasma*, Editura Polirom, Iași, 2007, pp. 16, 20
[17] *Ibidem*, p. 16
[18] Tudor Vianu, *Estetica*, cuvânt înainte de prof. univ. George Gană, Editura Orizonturi, București, 2010, p. 237
[19] *Ibidem*, p. 240
[20] Ioan Petru Culianu, *op. cit*., pp. 31, 32, *confer* Aristotel, *Despre suflet*, traducere și comentarii de Alexander Baumgarten, Editura Univers Enciclopedic, București, 2013, 431a10-15, p. 175

și se caracterizează printr-o critică participativă[21]. Implicarea fantasmatică și senzorială[22] pe care le-ar reda discursul criticului ar pune în valoare dimensiuni necunoscute pe care limbajul însuși le conține.

Poate tocmai nostalgia centrului ne determină să găsim un discurs critic transdisciplinar care să cuprindă idei, terminologii și din domenii de cunoaștere total diferite față de „umanioare". Pentru a înțelege mai bine logica fragmentară în care se desfășoară percepția actuală a lumii și care se dezvoltă cu o celeritate tot mai accentuată, o privire retrospectivă asupra mecanismelor de comprehensiune din Epoca Renașterii reprezintă un posibil filtru cultural. Elementul principal avut în vedere până acum este *fantasma*. Ea reprezintă simbolul perfect al imaginii mentale care înlocuiește treptat realitatea înconjurătoare. Varianta ei concretă perceptibilă nouă este un substitut al aceleia interioare ce la rândul ei este urma a ceva care a existat. În studiul hermeneutic de față ne vom rezuma doar la articularea unui concept operațional ce poate deveni transdisciplinar și interdisciplinar. Aplicabilitatea acestei noțiuni se realizează în cadrul unor texte literare care aparțin unui autor consacrat al literaturii fantastice, Vasile Voiculescu, la care regăsim în mod echivoc modele caracteriologice și simboluri ce pot face trimitere la idei din Renaștere. Totodată sunt analizate poeziile și *Ultimele sonete închipuite ale lui Shakespeare în traducere imaginară*, un fenomen literar unic în literatura română prin dimensiunea postmodernistă pe care actul intertextual îl presupune, grație arcului literar care unește două epoci culturale total diferite și anume, Renașterea Elisabetană și modernitatea secolului al XX-lea. Intertextualitatea dintre Vasile Voiculescu și William Shakespeare reprezintă un argument important în contuarea conceptului literar de fantasma și a categoriei tematice și conceptuale de fantasmatic. De asemenea, cu ajutorul antologiei poetice realizate de către Roxana Sorescu, *Poezii*, unde poeziile din volumele lui Vasile Voiculescu sunt selectate, grupate și organizate pe linia ascendentă a rafinării formei poetice și a esențializării idealului armoniei dintre material și abstract, trup și spirit în limbajul poeziei, vom interpreta comparativ poeziile lui Vasile Voiculescu alături de alte texte poetice ale autorilor români a căror poetică prezintă un model de expresie și asemănări tematice, justificându-se astfel intenția acestui demers comparativ.

În spațiul literar fantasma ordonează și transformă direcția sensului de la concret la abstract și de la abstract la concret, de la vizibil la invizibil și de la indefinit la definit. În procesul de semnificație la nivelul limbajului, se poate stabili funcția de *tranziție*. Din punct de vedere ideatic, se poate delimita funcția de *simbolizare*. Din punct de vedere mitic, funcția de *recombinare* determină apariția formelor mitice singulare create din perspectiva autorului. Cele trei funcții ale fantasmei apar atât în poezie, cât și în proză, însă cea de-a treia funcție este preponderentă în spațiul epic, când elemente din mituri și legende sunt preluate de către autor și restructurate în modele narative unice. Aceste funcții sunt definitorii pentru a determina logica limbajului artistic.

În spațiul imaginar, în lumea reprezentată prin limbajul artistic, fantasma se regăsește sub o altă formă care poate fi cuprinsă din punct de vedere tematic. Atributul de fantasmatic presupune un cumul de însușiri ale unei realități imaginare a cărei particularitate este capacitatea de a exprima coexistența a două trăsături distincte, a două stări opuse sau a două dimensiuni temporale. Pentru cea din urmă posibilitate, simultaneitatea a două manifestări temporale poate fi ilustrată prin aducerea împreună în spațiul intelectului a cel puțin două fragmente temporale ce aparțin reprezentării timpului linear. Contradicția trăită de subiect se desfășoară între trecut, prezent și viitor, însemnând nu numai atitudinea față de ideea de timp, ci și conținutul identitar și fenomenologic al timpului.

Fantasmaticul este un concept ambivalent ce poate fi regăsit atât în poezie, cât și în proză. Când este aplicat în spațiul narativ, el este o categorie a fantasticului care pe de-o parte

[21] Corin Braga, *op. cit*., pp. 22, 23
[22] *Ibidem*, p. 23

poate fi asimilat în totalitate temelor acestei literaturi, pe de altă parte se poate individualiza prin aproprierea unor teme specifice care să-l diferențieze de temele familiare fantasticului. Când este aplicat în spațiul poetic, fantasmaticul este nu numai o modalitate poetică de reprezentare a lumii suprasensibile printr-un conglomerat simbolic ce se remarcă prin anumiți centri semantici, ci și o atitudine poetică premergătoare melancoliei creatoare.

Pe lângă demersul de conceptualizare, *fantasma* poate să apară în textul literar ca structură simbolică subiacentă sau aluzivă. Acest lucru este posibil în fenomenul autoreprezentării subiectului și în metatext, fiind sugerată importanța imaginii în *sine*. Această autoconștientizare presupune în mod implicit scindarea. Aristotel în Cartea a III-a „Despre suflet", acolo unde definește succint imaginea, subliniază legătura indispensabilă dintre gândire și timp[23]. Atunci când timpul este gândit, el este divizat totodată, asemenea unei lungimi compuse din suma a două jumătăți[24].

Prin natura ei, așadar, fantasma este rezultatul unei separări perceptibile atât a imaginii interioare propriu-zise, cât și a aluziei către realitatea primară pe care o sugerează fără ca aceasta din urmă să existe în mod concret. Fantasmaticul reprezintă un instrumentar tematic prin intermediul căruia fragmentele imaginii pierdute sunt culese, recombinate într-un întreg coerent sau mai puțin coerent. De aceea, aspirația către unitate, oglindirea și experiența cunoașterii devin temele mediatoare ale acestei reconfigurări imaginare plasate la limita dintre imaginația sensibilă și imaginația inteligibilă[25], pregătind apariția imanentă a imaginii artistice și a construcțiilor lingvistice.

Fantasmaticul devine o modalitate de cunoaștere a ideii și a imaginii incifrate a textului literar, în așa fel încât intrumentul teoretic să nu epuizeze de semnificație constructul artistic al limbajului și să nu îl modeleze conform propriei metodologii. În acest sens, fantasmaticul se dezvoltă ca un context hermeneutic ce potențează natura textului în sine. În *Fenomenologia spiritului*, Hegel punctează componentele din fenomenul cunoașterii în care partea pozitivă a proprietăților unui lucru implică negativul[26]. Existența opoziției determină crearea unității[27]. Cum autorul asupra căruia ne concentrăm atenția a fost preocupat de științele oculte, spirituale și de domeniile rațiunii totodată, interesul față de transcenderea realității imediate se răsfrânge și în creația sa literară. Sincretismul ideatic al autorului a dus la definirea unei noi dimensiuni a fantasticului care poate fi percepută cu ajutorul fantasmaticului. În privința poeziei, categoria interiorității subiective este mult mai abstractizată cu ajutorul limbajului figurativ. În proză predomină imagini de tip nucleu ce se desprind din subiectul epic și alegoria intrinsecă, în timp ce în poezie este individualizat echivocul limbajului însuși cu mijloacele artistice aferente. În niciuna dintre spațiile textuale diferite, imaginea este nelipsită. Ceea ce contează este gradația de la concret la figurativ, de la material la abstract și dinamica acestor polarităților. Ne interesează cum se acceptă și se exclud realitățile posibile ale lumilor narative și cum ajunge cuvântul la sensuri purificate în poezie. Nu o nouă interpretare este definită în acest studiu, ci este evidențiat procesul în sine al interpretării care pune într-un alt context al comprehensiunii textele literare.

Hegel afirmă despre actul cunoașterii că este important ca procesul gnoseologic să fie perceput ca un parcurs al unei „raze" de lumină și dacă am urmări doar scopul descoperirii adevărului am rămâne cu perspectiva unui *loc gol*[28]. Există o distanță incomensurabilă între *absolut* și *cunoaștere* care este „totuși Adevărată, chiar dacă este în afara Absolutului și a

[23] Aristotel, *Despre suflet*, traducere și comentarii de Alexander Baumgarten, Editura Univers Enciclopedic, București, 2013, 430b15-430b20, pp. 171 - 173
[24] Ibidem, 430b10-430b15, pp. 171 - 173
[25] *Ibidem*, p. 15
[26] Georg Wilhelm Friedrich Hegel, *Fenomenologia spiritului*, trad. de Virgil Bogdan, ed. îngrijită de Alexandru Boboc și Marius Augustin Drăghici, Editura Grinta, Cluj - Napoca, 2012, p. 73
[27] *Idem*
[28] *Ibidem*, p. 52

Adevărului”[29]. Conceptele despre absolut, adevăr considerate ca formațiuni ideatice sigure, nu sunt decât iluzii, o „înșelare”[30]. Manifestarea cunoașterii constă în raportarea conștiinței față de ceva anume. Deosebirea dintre conștiință și acel ceva determină *ființarea*[31]. Conștiința caută „ființa-pentru-sine” și nu universalul de care îi este teamă[32]. Ființa conține prin natura ei negativul întrucât ea este cunoscută în urma unei intermedieri a conștiinței[33]. Fantasma își caută propria materialitate în limbajul artistic prin mijloace expresive neașteptate și unice.

În *Ființă și timp,* Martin Heidegger definește conceptul de ființă prin conceptul de timp. Însă ambele idei sunt prezentate ca fenomene ale existenței în care conștientizarea stării de a fi are un rol esențial în perceperea ideii de ființă. Conceptul ordonator al lui Heidegger care incorporează noțiunile de ființă și timp, se constituie într-o structură ideatică dinamică prin care fenomenul existenței și cunoașterea sunt explicate. Acest construct imaterial -numit Dasein[34]- care în orizontul cunoașterii se manifestă precum o centralitate ce își propagă materialitatea în diverse gradații de-a lungul circumferinței ei, devine perceptibil în desfășurarea unei temporalități. Însă această temporalitate nu se remarcă prin linearitate cronologică, ci printr-o manifestare în diferite grade ale stării de deschidere[35] ale Dasein-ului față de lume. Disponibilitatea de deschidere a Dasein-ului față de lume determină „căderea Dasein-ului” care nu are un sens peiorativ[36]. Această cădere indică manifestarea neautentică a Dasein-ului în lume, în spațiul public, ce marchează în același timp ființarea lui[37] și manifestarea „tuturor posibilităților”[38] de a fi. Cu toate acestea, căderea presupune înstrăinarea Dasein-ului de versiunea cea mai proprie a ființei lui, aceasta rămânând „ascunsă”[39]. *A fi* și *a nu fi* este contradicția ființei pe care după cum știm, cel mai bine a prezentat-o Shakespeare.

Perceperea a ceea ce este existent este imaginea antitezei dintre pozitiv și negativ. Procesul hermeneutic prin mijlocul conceptului de fantasmatic scoate în evidență natura contradictorie a textului literar în momentul sau în punctul în care limbajul artistic se îndreaptă către propriul adevăr sau către propria origine. Parcursul „razei” limbajului aduce o altă învăluire de semnificație la nivel discursiv. Drept urmare, pot fi identificate din punct de vedere stilistic și cognitiv oximoronul, antiteza, contradicția, paradoxul sau non-sensul. Însă aceste figuri de stil și de gândire nu sunt construite în mod demonstrativ, ele devin efectul direcției generale a sensului textului în sine. De asemenea, nu putem omite alegoria, deoarece definiția ei conține întocmai ideea diferenței creatoare de sens prin intermediul alterității.

Natura dual a fantasmei permite crearea unui spațiu al reflectării unde fragmente de lumi se întrepătrund poate fără să se atingă[40], se apropie până la excluderea totală sau imită semnul unei uniuni sau al unei realități nefamiliare. Viitoarea hermeneutică îmbină elemente din teoriile cunoașterii cu elemente de limbaj, întrucât conceptul și categoria lui se află într-o zonă de interstițiu care pregătește apariția limbajului propriu-zis.

[29] *Idem*
[30] *Ibidem*, p. 53
[31] *Ibidem*, p. 57
[32] *Ibidem*, p. 56
[33] *Ibidem*, p. 72
[34] Martin Heidegger, *Ființă și timp*, trad. din germană de Gabriel Liiceanu și Cătălin Cioabă, Editura Humanitas, București, 2012, p. 12
[35] *Ibidem*, pp. 225, 238 -241
[36] *Ibidem*, p. 238
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[38] *Ibidem*, p. 241
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# THE PROCESS OF CREATIVE TRAUMA IN CRITICAL AND FICTIONAL INTERPRETATIONS OF EXILE LITERATURE

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***Abstract:*** *Through its autobiographical nature, exile literature is an expression and an artistic extension of the author's trauma, for whom the resulting work serves as a palliative instrument, but also as a document of a lived historical period. In this paper, I have explored the texts in the corpus, considering them to be repositories of avatars of the human personality in relation to personal destiny integrated into that of the community. The two authors, Andrei Codrescu and Bogdan Suceavă, are recognized in the American realm, without having had the misfortune of being blamed or culturally restricted as much as they were while living in Romania. Their exile is one they have chosen, devoid of the connotations of dissent, but rather building a cultural aspiration materialized in the decision to immigrate, with the aim of creating far from the potential dangers of censorship. America generates for both writers a way of creating in a space of total freedom. In the sociocultural context of their adopted country, the two reconfigure their destiny, exploring its creative, emotional and cultural valences, distancing themselves from their national space of origin in order to objectify themselves in the process of literary fiction. Man is thus presented in an exercise of generalization for a specific context and for a stage in lived history. This process protects the writings from a strictly memorialistic dimension, placing them in a fictional space that gives them literary value. In this context, the life of exiled writers is regarded as a perpetual and imprevisible game between importing and exporting cultural models that are always original and of actuality.*

***Keywords:*** *autobiographical, cultural, aspiration, community, fictional*

## Introducere. Precedente teoretice și științifice despre conceptul de *traumă*

Multiplele forme de manifestare ale identității prin intermediul literaturii necesită întotdeauna o contextualizare culturală suficientă, astfel încât publicul larg și cel al cercetătorilor științifici să poată redefini scopul criticii literare, pentru a găsi instrumente științifice și artistice care să nu fie limitative sau mult prea șablonare. Impactul globalizării și al relativizării adevărului în spiritul tipic postmodern este astfel important, deoarece mulți scriitori adoptă, în mod indirect și interdisciplinar, un fenomen asemănător celui de *cultural rebranding* din domeniul marketingului și al relațiilor publice. Ei doresc a se reconfigura, în operele lor, în niște medii ficționale relevante și empatice aproape pentru orice om contemporan.

În această privință, însăși ideea de „traumă” nu mai reprezintă de multă vreme o corelație direct proporțională dintre un eveniment cu date precise (având un loc, un timp, un context social, politic și cultural identificabil), alături de un individ sau un grup de indivizi care reprezintă pur și simplu victime directe sau colaterale ale acestora. Sensibilizarea socială cu privire la traumă a depășit pragul cognitiv și emoțional al evenimentului, cuantificarea importanței sale se reflectă mai ales în consecințele pe termen lung și în imagologia care influențează subconștientul colectiv în luarea deciziilor, în stereotipiile culturale agreate sau culpabilizate și, bineînțeles, în manifestările artistice și intelectuale. În această ordine de idei, în cartea *Cultural Trauma and Collective Identity*, Jeffrey C. Alexander definește trauma drept

„un tip de răspuns rațional la o schimbare abruptă, la nivel individual sau la nivel social."[1] De asemenea, un aspect esențial în receptarea traumei prin prisma literaturii exilului este rutinarea efectivă a traumei și a imaginii publice a acesteia.

Această universalizare deliberată a traumei este descrisă de Jeffrey C. Alexander într-o manieră optimistă, deoarece ar ajuta la extinderea dialogului social și pentru „încorporarea" socială a traumei, și, implicit, a indivizilor care au fost sau încă sunt subiecții acestora.[2]
Pe de cealaltă parte, conștientizarea sau, mai degrabă, manipularea conștientizării traumei în colectivitățile umane în scopuri malițioase, ipocrite sau chiar opresive, creând astfel complexe aproape invizibile observatorilor neexperimentați sau extra culturali în astfel de problematici, este o temă exploatată într-un mod extrem de original de autori precum Bogdan Suceavă sau Andrei Codrescu.

Romanul *Wakefield* al lui Andrei Codrescu reprezintă un adevărat model estetic, o analiză fină și elaborată a procesului traumei creative, dar și a conspirației drept adstrat cultural de mistificare și mitologizare a traumei și a istoriei, sub apanajul alegoriei și autoficțiunii, alături de romanul *Avalon. Secretul Imigranților Fericiți*, de Bogdan Suceavă, un manifest onest pentru o societate universală și echitabilă în care idealul unei educații și unei performanțe academice înalte să nu mai reprezinte o utopie marginală.

De aceea, este important de menționat că, în ciuda recunoașterii evidente a faptului că experiența fizică a exilului există și este condiționată de a avea domiciliul într-un alt stat sau într-o zonă care se presupune că produce exilatului sentimente de alienare, teamă, aculturalizare sau sindromul impostorului, motivația gestului nu este de fiecare dată pur extrinsecă. Anumiți scriitori ipostaziază destine umane și literare extrem de iconice pentru societatea contemporană. Așadar, prin intermediul creației, dar și al biografiei vaste și destul de sinuoase din cauza acomodării lor cu medii culturale vaste, complexe și uneori chiar antagonice (Codrescu) ei experimentează alternativ și istoria unei națiuni ce a trăit în mod continuu, de-a lungul câtorva decenii, denaturări și resemantizări nefaste ale vieții culturale fără posibilitatea unor opoziții interne (România). Această națiune pare a fi mereu în oglindă cu o entitate multistatală și multietnică obișnuită, în ultimul secol, să fie exclusiv un *trendsetter* și un monopolizator politic, economic și cultural, mai ales pentru spațiul est-european (Statele Unite ale Americii). Aceste circumstanțe construiesc și au construit pe parcursul anilor în exil un polimorfism identitar și creativ unic, și nicidecum nu au favorizat pentru oamenii de litere vreun sentiment apatrid.

Astfel, deloc întâmplător, Laura T. Ilea, în [3]*Enciclopedia Imaginariilor din România,* în capitolul intitulat chiar *Imaginarul exilului și al diasporei,* creează o separare clară între „exil" și „diaspora", incluzându-l fără dubii pe Bogdan Suceavă în această categorie, alături de Andrei Codrescu, deși nu într-o manieră atât de punctuală. De asemenea, utilizează conceptul de *canon metasporic* accentuează intens ideea de transformare, de hibridizare[4], numindu-l simultan pe acesta „diferit"[5] față de canonul național românesc. Deci raportarea la produsul efectiv al procesului traumatic și creativ, și anume textul, trebuie să fie una de apropiere și de reflecție atât de față de spațiul îndepărtat, cât și față de cel adoptiv, deoarece, în lipsa acestei dinamici, spontaneitatea creatoare nu s-ar fi putut realiza niciodată la asemenea magnitudini.
Specificul cultural al fiecărui scriitor al exilului nativ spațiului românesc, deși ilustrează fără doar și poate o anumită decizie intelectuală, morală și identitară unică în privința alegerii mesajului și artificiilor estetice ideale pentru a favoriza autenticitatea autoficțională, demonstrează totuși o condiție *sine qua non*: nu poate fi definită social, cultural și estetic opera

[1] Jeffrey C. Alexander et al., *Cultural Trauma and Collective Identity*, California, *University of California Press*, 2004, p. 3
[2] *Ibidem*, p. 24.
[3] Corin Braga, *Enciclopedia Imaginariilor din România*, București, *Editura Polirom*, 2020, p.
[4] *Ibidem*, p. 289.
[5] *Idem*

unui astfel de autor fără a lua în considerare evoluția istorică net diferită a Estului (Spațiului est-european, în cazul României) față de Vest (Occident). De aceea, o decodificare esențială o conține următoare întrebare: textele autorilor exilului reflectă sau nu semantic și critic postcolonialismul? Consideră scriitori care au adoptat o altă cultură că mediul lor natal a fost sub o presiune de tip uzurpator și imperialist care i-a deraiat în mod iremediabil inflexiunile culturale indigene către o turnură submersivă a lor? Un punct zero al acestei discuții îl reprezintă faptul că singura posibilitate veridică de a identifica o entitate asemănătoare care să creeze o astfel de dinamică este alegoria subtil imperialistă a comunismului instaurat în Europa de Est (activă timp de aproximativ 45 de ani în România).

Laura T. Ilea, în clasificarea destul de vastă pe care o face la începutul articolului, menționează „construirea unor mituri personale la granița dintre autobiografie și ficțiune" și „decizia de a se constitui într-o dualitate culturală voluntară". Aceste două clasificări orientează viitoarea parte analitică a acestui articol către aspectele pur intenționate ale anumitor scriitori contemporani de a-și extinde sfera semantică a textelor create către o expunere conștientă, sensibilă și complexă din punctul de vedere al surselor culturale și filozofice de inspirație.

Deci expunerea implicită a procesului traumei culturale și creative a acestora nu mai are doar un scop de autovindecare, ci servește la reconturarea imaginii publice despre țara de origine sau adoptivă.

În această ordine de idei, Liviu Andreescu identifică prin intermediul unei analize ideologice și mentalitare câteva standarde concrete care separă experimentul istoric și cultural suferit de Europa de Est (post-comunismul), de studiile postcoloniale autentice, și anume[6]: coordonarea administrației și a aspectelor primordiale ale vieții de către nativi, administrațiile care s-au bucurat de o relativă libertate chiar în interiorul acestui sistem și chiar mentalitatea populației în cauză a statelor satelit nu prezintă mărci observabile ale conștiinței faptului de a fi colonizată de puterea politică sau de URSS, centrul epistemologic al comunismului. De asemenea, comparativ cu obiectivele reale ale Rusiei sovietice față de statele ocupate politic, Vestul este considerat, pe bună dreptate, de Andreescu, drept superior din punctul de vedere al unei influențe sau puteri postcoloniale palpabile[7].

Astfel, în ceea ce privește „procesarea" traumei culturale în vederea realizării actului artistico-literar, este important de subliniat, pentru a expune mai mult teoretic analiza care va urma, că unii autori se raportează cu precădere la țara natală drept emergență a arhetipului traumatic conștient și inconștient, iar alții mai mult la concepte precum balcanismul sau spațiul est-european sau european în contrast cu cel american, de exemplu (primul caz materializându-se la Bogdan Suceavă, iar celălalt, implicit, la Andrei Codrescu). Totuși se poate ușor identifica, în cazul ambilor scriitori, o suprapunere a mai multor *backgrounduri* personale, culturale și mentalitare care se transpun apoi în creație artistică și dau naștere unor avataruri ficționale surprinzătoare, capabile să genereze cititorilor impresii afective persistente despre complexitatea spiritului uman în general, despre reziliența sa nemărginită împotriva unor stereotipii banale sau injuste.

## *Intentio operis* în literatura exilului. Posibila decodificare culturală a traumei și tipuri de lectori

Deși nu reprezintă neapărat o condiție generală, mulți autori români care au trăit sau trăiesc în exil au părăsit societăți în care denaturarea imaginii publice, dezinformarea și manipularea ideologică reprezentau bazele existenței, în defavoarea manifestărilor intelectuale de orice fel. Regimurile totalitare nu tolerau alte adeziune culturale decât cele impuse sau

[6] Liviu Andreescu, "*Are We All Postcolonialists Now? Postcolonialism and Postcommunism in Central and Eastern Europe", Conference on Postcolonialism / Postcommunism: Intersections and Overlaps, Center for Canadian Studies, Bucharest*, 21 May 2010., p. 62.
[7] *Ibidem,* p. 70.

pedepseau încercările de sfidare a lor de orice fel. De aceea, unii scriitori au ales, nu din voliţiune, ci din pură necesitate, fie adaptarea la astfel de condiţii generate de un regim totalitar, fie părăsirea spaţiului respectiv. Un scriitor care a adoptat prima strategie de subzistenţă este Vintilă Horia, secretar temporar la revista *Gândirea*, susţinut de către Nichifor Crainic, ideologul foarte important al mişcării tradiţionaliste, atunci „Ministru al Informaţiilor şi Propagandei”[8].

Astfel, curiozitatea celor din occident faţă de un scriitor care a trăit într-o aparentă utopie ce s-a dovedit a fi una dintre cele mai mari minciuni ale istoriei este o oportunitate cu potenţial creativ foarte ridicat pentru cei „care se simt în posesia unei experienţe unice, inaccesibile Europei din afara fostului imperiu sovietic, un episod traumatic, dar care le poate investi cu farmecul unui exotism atât de căutat într-o lume a dispariţiei alterităţii.[9]

Adesea, deşi elementele autobiografice care reprezintă punctele de emergenţă artistică pentru respectivele avataruri ficţionale nu sunt congruente, când subiectul este exilul din spaţiul est-european în cel occidental (cum este şi în cazul lui Andrei Codrescu sau al lui Bogdan Suceavă), se identifică negreşit şi un imaginar artistic comun: lupta cu organismele administrative draconice şi lipsite de empatie ale statului de proveniență sau ale celui de exil, tema căutării adevărului care, la debutul acţiunii, va proveni cu siguranţă „din afară”, edificate cu ajutorul un spirit temerar autentic, găsirea unor corespondenţi în societatea din exil care să aibă idealuri similare, în ciuda oricăror diferenţe culturale. De asemenea, în scrierile ambilor scriitori se poate observa cum comunităţile de români din America nu sunt interpretate de loc într-un spirit plin de tabuuri, ci într-o manieră care să provoace oricărui cititor impresia unui realism magic, în mod paradoxal, chiar prin această sinceritate nerestricţionată. Toate aceste „coordonate” ale succesului reprezintă praguri imaginare ale redefinirii identitare ficţionale inspirate din realitatea autobiografică.

În *Limitele Interpretării,* în subcapitolul denumit *Trei tipuri de intenţii* [10], Umberto Eco identifică trei tipuri ale decodificării literare: *intentio auctoris, intenţie lectoris* şi *intentio operis*. În ceea ce priveşte literatura exilului, nu poate fi marginalizată niciuna dintre aceste variabile, deoarece altfel autenticitatea textelor ar putea fi dubitativă. Totuşi, *intentio auctoris* sau *intentio lectoris* par a fi mai plauzibile din punct de vedere critic, deoarece caracterul autobiografic este ca o matrice narativă pentru avatarurile autoficţionale, iar frumuseţea şi valoarea moralizatoare a lecturii este chiar imprevizibilitatea reacţiilor pe care comunităţile „de acasă” sau „de afară” ar putea-o avea faţă de subiecte sensibile. „Dozarea” acestor coordonate în proporţii armonioase reprezintă un adevărat act de maturitate artistică.

O viziune care merită argumentată este rolul lui *intentio operis* într-un posibil canon al literaturii exilului. Multitudinea decodificărilor, mai ales ale celor extrinsece, cele de natură strict literară, dar şi cele de natură transdisciplinară, în cele din urmă, depind într-o proporţie mare, în mod paradoxal, chiar de gradul său de abstractizare, de opacitate culturală şi ideologică: „Codul ei secret constă în această voinţă a ei ocultă şi care devine vizibilă când e tradusă în termeni de strategii textuale de a produce acest cititor liber să se hazardeze în toate interpretările dorite de el.”[11] Cuvântul *hazard* utilizat aici de Umberto Eco reflectă o altă latură inedită, a experienţei inerent traumatice a exilului pentru scriitori români, şi anume aceea că, prin intermediul creaţiei, acea reprimare a pluralităţii sensurilor existenţei umane şi a valorilor individuale trăită în România comunistă, poate fi deconspirată într-o lumină pozitivă scriind într-un stil echivoc cultural şi univoc personal. Fiindcă debutul exilului este diferit la fiecare scriitor în parte, din cauza unor circumstanţe obiective (istoria), dar şi subiective (idealurile

[8] Florin Manolescu, *Enciclopedia exilului literar românesc*, Bucureşti, *Editura Compania,* 2013, p.187.
[9] Simuţ, I. Andrei. *Romanul românesc postcomunist între trauma totalitară şi criza prezentului*. *Tipologii, periodizări, contextualizări*, Bucureşti, *Editura Muzeul Literaturii Române,* 2015, p. 217.
[10] Umberto Eco, *Limitele interpretării*, Constanţa, *Editura Pontica*, 1996, p. 25.
[11] *Ibidem,* p. 37.

personale și viziunea despre lume și creație), aspectul biografic influențează mult viitoarea prestație literară a celor în cauză. De aceea, fundalurile menționate anterior redau o echivocitate culturală și artistică unică, tocmai prin lipsa expresivă a unor complementarități între ele, prin efervescența lor în combinații estetice, acestea fiind: România comunistă și postcomunistă, balcanismul, Europa sud-estică și postsovietică, Europa Occidentală, America în plin capitalism, Estul spiritual și ortodoxist etc.

La scriitorii care au trăi atât în perioada comunismului efectiv, dar trăiesc și în perioada postcomunistă contemporană, precum Bogdan Suceavă și Andrei Codrescu, așteptările și impresiile despre țara natală s-au modificat substanțial. Așa cum ambii afirmă adesea, în perioada tinereții timpurii, conștiința și aprecierea efectivă a faptului că mai există și alte sisteme în care poți trăi, experimenta și prospera în afară de cel prezentat lor au fost intens și sistematic restricționate, pentru a putea elabora, în mentalul colectiv, placiditatea spirituală și fenomenul pur malițios de „reeducare". Fenomenul reeducării impus de sistemul comunist de inspirație sovietică presupunea represiunea prin frică, înlocuirea oricărui model cultural sau de existență cu cel dezirabil pentru omul prototipic, dar și blocarea absolută a accesului la detalii care ilustrează sau conturează lumea „de afară": existența cenzorului, a unei *index librorum prohibitorum („*index al cărților interzise"*)* vast, aparenta inexistență a subiectelor precum religia, sexualitatea sau politica, desacralizarea și ascunderea cărților religioase precum Biblia etc.[12]

Eugen Simion, în volumul I din *Genurile Biograficului*, după ce utilizează drept exemplu romanul autobiografic al lui Marin Preda, *Viața ca o pradă*, numind însăși viața scriitorului postbelic „un roman"[13], face următoarea afirmație despre acest gen literar și despre această specie literară pe care o consideră controversată, elaborând în cuvinte concise acest prototip ideal: „O ficțiune involuntară în care, naratorul, scriind despre sine, reconstituie o epocă și inventează un personaj memorabil."[14]

În acest context, afirmația deschide o cale de autocunoaștere originală, alături de o manieră „eficientă" și utilă de a aborda autoficțiunea, și anume, prin intermediul unui *alter-ego*. Acest *alter-ego* reprezintă un narator-martor aparent subiectiv, dar, în esență, nu este menit deloc să activeze în text ca o „portavoce" pentru creatorul său (*intentio auctoris*), ci să se autodezvăluie unui public curios și la fel de ingenuu cum el însuși era o dată: la Bogdan Suceavă, naratorul este tânărul idealist din România postcomunistă care se încumetă să exploreze mitul visului american (în mod inedit, în scopuri tot naționale), și tânărul Wakefield, un filozof profund autodidact și retrospectiv, un *misfit*, nerăbdător să-și descopere trecutul cu natură aparent ocultă și întunecată, balcanic, românesc și comunist, ciudat, chiar pentru a se elibera spiritual de relativitatea și de mitul progresului postmodern.

Un aspect primordial aflat în relație directă cu biografia scriitorilor este că trauma poate fi prefigurată și în direcția nesatisfacerii unor așteptări firești, deși idealiste în natura lor, față de soluționarea unor grave greșeli nu atât ale istoriei, cât ale celor care au generat ideea că ele ar putea fi, cândva, transformate într-o simplă și tristă amintire. Această nesfârșită stare expectativă devine traumatică ea însăși. În ceea ce privește amprenta substanțială a biografiei scriitorilor exilului asupra evoluției sinuoase a viziunii lor artistice în maniere irepetabile în opera lor sau a altor colegi de breaslă sau de generație, o operă cu valoare documentară universală și de mărturie testamentară este *Dispariția lui „afară", un manifest al evadării*. Adverbul „afară" asociat substantivului „dispariția" nu este simbolică și nici criptică, deoarece subliniază o modificare generală cu caracter deschis a situației care a evoluat astfel, în concordanță cu noile valori și experiențe existențiale ale autorilor din spațiul est-european

[12] Andrei Codrescu, *Dispariția lui „Afară". Un manifest al evadării*. București: Editura Univers, 1995, p. 11-44, cap. „Timpul dinaintea timpurilor"
[13] Eugen Simion, *Genurile Biograficului*, București, *Editura Univers Enciclopedic*, 2002, p. 32.
[14] *Idem*

angrenați acum în societăți occidentale: impresia că spațiul de afară pe care doreau să-l înțeleagă și să-l „colonizeze" cu idealurile lor culturale și atitudinilor lor excentrice ajunge, treptat, să nu mai fie deloc „extern" și superior, ci să se internalizeze.

Un exemplu concret al acestei dinamici mentalitare este chiar geneza unor texte precum *The Hole in the flag*, de Andrei Codrescu (mărturii și reflecții despre evenimentele Revoluției și crizele succesive ale sistemului politic, în urma celor două călătorii în România întreprinse de autor între anii 1989-2000) și, indirect, romanul *Wakefield*, publicat la scurt timp după, în anul 2004.

***Wakefield* și *Avalon. Secretul Imigranților fericiți*. Excentricitatea morală și confuzia culturală în lumi alegorice vechi și noi**.

Deși ambele romane descriu experiențe autoficționale petrecute fie la începutul mileniului III, fie foarte aproape de acest prag istoric de neegalat (în jurul lui 1996, în cazul cărții lui Bogdan Suceavă), se resimt, în proporții intense și lipsite de rezerve, impresiile traumatice și dezamăgirile marcante din timpul revoltei populare din 1989, dar și evenimentelor violente si abuzive politic succedate după această. Aceste momente de cotitură oscilează între un regim desuet și cu un debut sângeros (mai sângeros decât al multor democrații tinere din Europa) și un fir narativ sinuos și anemic al viitorului.

Romanul *Wakefield* îmbină într-o manieră unică o sursă clasică de inspirație din literatura universală, și anume pactul faustic, cu teme tipic postmoderne precum superficialitatea și uniformitatea socială la cote extenuante, relativizarea autenticității existenței umane, exploatarea miturilor, a clișeelor și stereotipurilor naționale în scopuri comerciale și capitaliste de prost gust (*kitsch*), tehnologia drept mijloc de ridiculizare a oricărei încercări de implicare a ocultismului sau spiritualității în „dirijarea" destinului uman, naționalismul paroxistic, glumele sexuale și referirile *avant la lettre* despre fenomenele „lgbt" sau „quuer" etc. Diavolul însuși pare că îl amenință pe personajul principal că are timp să găsească un sens al vieții sale până va auzi sunetul tragerii unui pistol, dar se pare că întruchiparea răului este deja conștientă că oamenii înșiși își vând sufletele societăților capitaliste și banilor, fără a face vreun pariu, sunt excesiv de mulți *homo maleficus,* deci munca sa devine banală și foarte lipsită de sens.

Un adstrat interpretativ care ar părea secundar în cazul acestui roman, dar și în celelalte texte ficționale ale lui Andrei Codrescu, este reconsiderarea trecutului istoric traumatic al spațiului-est european într-o nouă lumină, dintr-o perspectivă complet externă (una ficțională), chiar dacă autorul a fost el însuși subiectul acestui experiment politic și istoric. Una dintre întrebările subtextuale care rezultă în timpul lecturii acestui roman este: care diavol este de fapt distrugătorul civilizației umane, cel sângeros și ezoteric, clamat de societățile foste sovietice sau comuniste, sau cel nou, de tip occidental, capitalist și progresist, ilustrat de Diavolul căruia Wakefield și-a vândut sufletul pentru a trăi o clipă de „autenticitate"? Cele mai mari crime ale umanității petrecute destul de recent par pentru personajul american Wakefield o lume „nouă", văzută drept ridicol de capitalistă și cu o reversie a valorilor naturale, care, de fapt, este simultan și lumea veche sau *The Old World,* caracterizată de un barbarism istoric și moral spectaculos. Acestea îi generează personajului un flux meditativ și filozofic spontan și continuu, așa cum descoperă și Radu Pavel Gheo în cartea *Străin în țară străină, literatura română și granița identitară în proza Herthei Muller și a lui Andrei Codrescu,* pornind de fapt la etnia evreiască a scriitorului: „ o componentă traumatică, descoperită și interiorizată pe parcursul maturizării, iar această componentă nu este asociată cu America, ci cu România, sau, mai exact, cu spațiul est-european în general. De aceea, probabil, sensibilitatea față de tragediile similare cu cea a evreilor din Al Doilea Război Mondial este acută și se reflectă în creațiile sale literare

ulterioare,..."[15]. Wakefield explorează, la un moment dat, probleme sociale cotidiene ale unui orășel american numit Typical, observând acolo diverse exagerări sau extremități ideologice ridicole, deci nu găsește autenticitatea mult-dorită, dar, în același timp, observă cum imigranții din toate zonele lumii (mai ales din zona est-europeană), sunt percepuți drept o componentă alogenă care tulbură profund aparenta banalitate și uniformitate culturală a teritoriului american. Pentru personajele acestui roman care se consideră „cetățeni ai lumii", lumea comunistă, post-comunistă sau cea est-europeană, alături de istoriile ei tenebroase, este intens mitologizată în ochii „omului din vest" care încearcă s-o deconspire, transpunându-se într-o călătorie inițiatică plină de elemente narative insolite.

Un personaj exponent interesant pentru drama intelectualului într-o societate ateistă și totalitaristă este personajul numit Profesorul Mihai Teleskou (Mihai Telescu), un cercetător în istorie, victima unui asasinat. Mihai Teleskou este exponentul unei întregi clase sociale martirizate de către regimul totalitar comunist, doar din cauza intenției de răscoli trecutul și a chestiona organele de conducere a țării. Pe baza lecturii extensive a operelor lui, Wakefield reușește să se reconecteze într-o manieră transcendentală la un trecut mitic, dar și la trecutul traumatic al unei întregi generații. Totuși, inserția acestui personaj nu a fost concepută drept una pur ficțională, deoarece ea este chiar un omagiu adus lui Ioan Petru Culianu, profesorul român mort împușcat la Chicago, cel care a scris prefața volumului său de eseuri[16].

O altă relație dintre personaje, sugestivă pentru procesarea traumei, este și cea dintre tânărul Wakefield, divorțat de o femeie de origine română alături de care are un copil, și prietenul său rus Ivan Zamyatin. Dacă Wakefield este preocupat de redefinirea sensului existenței, ține discursuri motivaționale și se implică în cauze umanitare, chiar dacă nu întotdeauna din pură cordialitate (în afară de problema orfelinatelor românești, pe care o numește, fără aluzii, „teribilă"), Zamyatin are un comportament balcanic autentic fără a fi conștient de precedentele care l-au făcut să fie atât de prototipic sau a vrea să le descopere, îi place să se bucure boem și fără rușine de coloritul lumii americane, iar Wakefield este amuzat de accentul său slav, lipsit de orice pretenție de a se integra (de exemplu, atunci când pronunță *vooman* în loc de englezescul *woman*).

Totuși, aluziile la anumite teme, motive și chiar mituri ale spiritualității de tip est-european și românesc nu lipsesc în cuprinsul acestui roman și sunt inserate într-un chip subtil, original și ingenios, astfel încât un cititor american sau de altă naționalitate occidentală le-ar identifica cu greu. Un exemplu edificator este acela în care Wakefield vorbește cu personajul Susan, fiica unei familii iugoslave, și face următoarea afirmație în ton cu filosofia creștină: „Demons are the other side of angels; the difference is only in how we perceive them."[17] Această frază, deși simplă în aparență, demonstrează cunoștințele autorului despre structurile mentalitare arhetipale ale țăranului român, doctrina bogumilică (dihotomie bine-rău), alături de legenda despre o femeie zidită într-o clădire în vremuri „medievale" (legenda Meșterului Manole) și chiar reproducerea aproximativ identică a baladei populare Miorița într-un cântec. Ideea de a insera aceste semnificații arată, de fapt, o erudiție despre ambele lumi care alcătuiesc identitatea multifațetată nu numai a lui Wakefield, dar și a lui Codrescu însuși, dar este de evidențiat aici nu numai *intentio lectoris,* ci și *intentio operis*.

Intertextualitatea este concentrată nu neapărat în cuprinsul romanului, cât în titlul său, *Wakefield*, același cu cel al textului scris de Nathaniel Hawthorne, în 1835, care prezintă povestea unui bărbat din societatea puritană și ultrareligioasă britanică ce are șansa să urmărească, printr-o decizie asumată, nu prin vreo intervenție supranaturală, propria familie de

[15] Radu Pavel Gheo, *Străin în țară străină, literatura română și granița identitară în proza Herthei Muller și a lui Andrei Codrescu*, Timișoara, *Editura Universității din Vest*, 2017, p. 293-294.
[16] *Ibidem*, p. 379.
[17] Andrei Codrescu, *Wakefield, a novel,* New York, *Algonquin Books*, 2015, p. 59. Traducerea proprie: „Demonii sunt cealaltă latură a îngerilor; diferența este doar în modul în care îi percepem."

la distanță, timp de două decenii, urmând să fie acceptat din nou în sânul familiei la întoarcere, fără a-i fi cerute ulterior niciun fel de explicații. În același timp, el dorește să aleagă pentru a putea trăi această experiență o locuință apropiată de cea proprie, ceea ce nu este un detaliu întâmplător, deoarece simbolizează chiar ipostaza în care scriitorul se afla în acel punct, adică cineva capabil să comunice ceea ce i-a fost mereu familiar ca și cum ar fi un *outsider* inocent. Și în romanul *Avalon. Secretul emigranților fericiți* apar personaje care reprezintă extremități ale ambelor lumi, poli opuși ai conceptului de „integrare" culturală și academică. Exponenți pozitivi, având totuși un caracter controversat, sunt Profesorul Selman Akbulut sau Bang-Yen Chen, adevărați titani ai matematicii și ai gândirii critice în știință, critici draconici și mentori iluștrii ai naratorului. Disciplina și organizarea în societatea americană nu mai sunt opționale sau rudimentare ca în România. De partea cealaltă, personaje ilustrate satiric precum „filozoful" Vasile sau Mihai Tăunul sunt studenți din România care vor să epateze tocmai prin inadaptare sau profesori care vor doar să exporte modelul din Vest și să-i ambaleze frumos presupusa „perfecțiune", fără a empatiza cu niciun alt exemplu cultural.

În ceea ce privește dedublarea traumei în sfere semantice complementare, scriitorul Bogdan Suceavă reușește să transforme un destin științific, unul logico-matematic, într-un adevărat drum inițiatic suspendat între Orient și Occident, între regresia valorilor și construcția simultană a unor principii de subzistență, identificarea acelui *Dumnezeu cultural* mult râvnit de către intelectualii români care trăiau într-o lume în care servitutea ideologică era ridicată la rang de cinste și în care „nu se permitea să se vorbească despre *polis*"[18].

Titlul cărții semnate de Bogdan Suceavă, *Avalon. Secretul imigranților fericiți*, este misterios și simbolic. În mitologia greacă, Avalon se referă la o insulă edenică, mit al păcii, nemuririi și al perfecțiunii mitice, cheia legendelor istorice anglo-saxone despre vitejie, curaj și destine profetice, locul în care a fost creată sabia mărețului Rege Arthur, simbol al unei posibile vindecări spirituale și întoarceri la origini.

Rapiditatea desfășurării fluxului evenimențial și a conștiinței narative amplifică suspansul într-o manieră unică, la fel și alternarea mai multor planuri cronologice și a două ipostaze substanțiale din evoluția identitară a naratorului: tânărul-discipol, fericit să trăiască deziluzii și farse ale sorții, de dragul științei și adevărului, și tânărul-filosof, acela care începe să sufere de inimă și deschide „cutia pandorei" cititorilor săi, inițiat acum suficient în misterul occidental și capabil de a emite judecăți de valoare pertinente. Ideea emancipării personale prin intermediul educației, culturii și integrării într-un model etic și social universal pare a fi un puzzle cu nenumărate piese ce necesită un rafinament spiritual și intelectual de maestru, iar fiecare întâlnire cu un nou personaj, cu o nouă situație sau cu un nou obstacol reprezintă un microunivers cultural. Se prezintă o societate extrem de interesantă, inspirând naratorului un spirit de aventură care, la început, se afișa drept un manifest nobil pentru a sprijini posibile viitoare generații să poată cu adevărat străluci, accentuată de seriozitatea frecventă a utilizării timpului prezent etern, dar interesantă este și structura "mi se pare", care dovedește că, de fapt, certitudinea aparentă este, sufletește cel puțin, un mare dubiu: „Văd plecarea mea la Michigan State într-un context de valori care aparține strict culturii române. Merg să împlinesc un act pe care îl gândesc în interiorul culturii române și mi se pare că nu se poate altfel."[19]

Eugen Simion reușește să identifice succint și coerent trăsăturile prozei sale, justificând astfel debutul acestui roman cu un discurs în stil *ex abrupto,* chiar cu punctul culminant al narațiunii și al începutului naratorului-filosof: „Le unesc însă registrul grav, observația cvasirealistă și modul secvențial, cinematografic prin care sunt definite cadrele narațiunii. Scrierile captează atenția încă de la primele rânduri, autorul intrând, de cele mai multe ori, abrupt în miezul faptelor."[20] Chiar dedicația de pe fila dinaintea primului capitol este un

[18] Andrei Codrescu, *Metroul F, Doi ani pe românește*, Craiova, *Editura Scrisul Românesc*, 2019, p. 6.
[19] Bogdan Suceavă, *Avalon. Secretul emigranților fericiți,* București, *Editura Polirom*, 2018, p. 85.
[20] Eugen Simion, *Dicționarul general al literaturii române S/Ș*, / Academia Română. - Ed. a 2-a, rev., adăug. și

postulat pentru libertate și pentru dreptul la a adopta o pluralitate de posibilități chiar echivoce, deoarece lasă cititorul să aleagă unde dorește, de fapt, să se situeze spiritual vorbind pe axa propriei cronologii: *Celor care au plecat*. *Celor care se gândesc să plece*. *Celor care vor pleca*."

**Concluzii. Reflecții finale despre potențialul literar al traumei exilului**

Literatura exilului nu este destinată numai dezvoltării personale și autovindecării, ci aproape că devine un cod cultural, o modalitate de a scrie care să reflecte probleme etice, sociale și general umane insuficient exploatat, o nouă cale de a empatiza cu idealuri încă nedesăvârșite sau neînțelese ale diverselor comunități între care nu există încă o linie a orizontului comună: „cititorul, educat estetic de Noua Filologie, e interesat, nu de destine individuale, ci de modul de articulare a formelor colective de sensibilitate."[21] Memoria colectivă este un filtru al conștiinței foarte productiv artistic și spiritual.

Așa cum afirmă și Bogdan Ștefănescu, cuvântul „acasă" nu mai reprezintă nicidecum o clădire, o țară și nici chiar o cultură, ci maniera în care creatorul folosește filtrele memoriei sale afective, „the place you can leave from in order to explore otherness"[22], dar și un refugiu către tradițiile, miturile și s native unice care constituie, în fapt, esența curiozității și decodificărilor cititorului *din afară*.

Comunicarea sub forme alegorice sau autoficționale a trecutului traumatic în astfel de texte reprezintă o retrăire a idealurilor personale imposibil de desăvârșit în trecut, într-o manieră lipsită de egoism, deoarece cititorii din aceeași generație sau din viitoarele generații au astfel o ocazie unică: să simtă că fac parte, *de facto*, dintr-o comunitate misterioasă, atemporală și aculturală numită „umanitate".

Caracterul de *bildungsroman* și intrigile generate între generații foarte asemănătoare de oameni aparținând unor lumi din emisfere diferite (atât la propriu, cât și la figurat) în materialul romanesc analizat în acest articol oferă celui care dorește să le descopere o oportunitate unică de autocunoaștere.

adusă la zi. - București : *Editura Muzeul Literaturii Române*, 2016-2021, p. 739.

[21] Ana-Maria Tupan, Marian Cilea, *Teoria și practica literaturii la început de mileniu*, *Eseu de epistemologie literară*, București, Editura Contemporanul, p. 30.

[22] Bogdan Ștefănescu, *Exile in Reverse*: *Constantin Noica as an Example of Paraexilic Life in Communist Romania*, Bucharest, *Metacritic Journal for Comparative Studies and Theory 5.2*, (2019), p. 7., traducere proprie: „locul pe care îl părăsești pentru a putea explora alteritatea"

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# CHILDHOOD BETWEEN TRAUMA AND HOPE IN DIASPORIC PROSE: THE CASE OF MIGUEL GANE

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***Abstract:*** *This article examines the complex representation of childhood in Miguel Gane's novel Când o să te faci mare, a significant contribution to contemporary diasporic literature. Drawing on concepts from trauma studies, migration theory, and narratology, the analysis explores how the child narrator embodies both vulnerability and resilience within the context of Romanian migration to Spain. The novel portrays childhood as a liminal space marked by rupture, displacement, and cultural negotiation, where the loss of language, identity fragmentation, and economic precarity generate moments of emotional trauma. At the same time, Gane's poetic style and the child's imaginative perspective highlight the capacity for hope, adaptation, and identity reconstruction. By situating the narrative within broader discussions of European mobility and diasporic identity, the article demonstrates how the child becomes both a witness and a mediator of cross-cultural experience. Ultimately, the study reveals that the novel not only reflects the tensions of migrant childhood but also offers a nuanced vision of its transformative potential.*

***Keywords:*** *diaspora literature, migrant child, trauma, hybrid identity, liminal space*

În contextul liricii spaniole contemporane, autorul se impune ca una dintre cele mai vizibile și influente voci ale generației sale, statut confirmat de atenția constantă acordată de mediile literare. Receptarea favorabilă a operei sale se datorează, în mare măsură, accesibilității și autenticității discursului poetic, calități care au facilitat o relație directă cu publicul și au contribuit la depășirea pragului de 200.000 de exemplare vândute. Vizibilitatea culturală a autorului este consolidată prin numeroasele recenzii apărute în presa de specialitate, între care se remarcă El Periódico, El Lector și De lector a lector[1], publicații care au urmărit consecvent evoluția sa literară. Critica pune în mod repetat în evidență eleganța și simplitatea stilului, elemente ce constituie repere definitorii ale esteticii sale și explică impactul de durată asupra cititorilor. Totodată, această recunoaștere în sfera poeziei anticipează și înțelegerea profilului său literar complex, întrucât Miguel Gane se remarcă și prin activitatea de prozator ce completează și extinde dimensiunea lirică a operei sale.

Domeniul literar este expresia relației cauză-efect, întrucât concretizează imperativul afirmației teoreticianului francez Roland Barthes, potrivit căruia, „«literatura a fost (totdeauna, n.n.) un obiect definit istoric de un anume tip de societate»"[2], ca produs al unor fenomene socioistorice și socioculturale. Formele narative devin instrumentele cu rol de a oglindi efectele unui dat istoric, care descriu condiționările schimbărilor economice, tehnologice, ale războaielor ori ale evoluțiilor psihogene. Literatura aduce la suprafață, intenționat sau nu, prin desfășurările de acțiune și prin conturarea unor tipologii și introspecții ale personajelor, o sondare a unui context care, la momentul desfășurării, a generat un anume tip de manifestări și evenimente.

[1] https://www.delectoralector.com/cuando-seas-mayor-de-miguel-gane/
[2] Roland Barthes, *Le grain de la voix. Entretiens*, Paris, 1981, p. 182 apud Adrian Marino, *Biografia ideii de literatură,* p.19.

Articolul urmărește trasarea unor constante socioculturale și istorice caracteristice contemporaneității, care sunt focusate pe originile și determinările ce au generat acest tip de scriitură. Astfel, se creează o legătură între fenomenul migrației contemporane care a generat, în ultimele decenii, un corpus literar complex, în care vocile diasporei reconfigurează teme identitare, experiențe de tranziție și tensiuni emoționale rezultate din dezrădăcinare. În acest context, reprezentările copilăriei dobândesc o importanță aparte, deoarece copilul-migrant devine atât martor, cât și victimă a transformărilor sociale și familiale pe care le implică mobilitatea transnațională. Literatura migrației oferă un cadru amplu pentru explorarea vulnerabilității, a nostalgiei și a negocierii identității, iar perspectiva copilului capătă o forță deosebită prin autenticitatea cu care surprinde fragilitatea umană.

Romanul *Când o să te faci mare* de Miguel Gane se înscrie în această paradigmă, aducând în prim-plan o voce narativă ce îmbină sinceritatea copilăriei cu luciditatea retrospectivă a adultului. Narațiunea analizează traumele ascunse ale experienței migrării – separarea familială, precaritatea socială, conflictele culturale – dar și capacitatea copilului de a proiecta sens, speranță și solidaritate în mijlocul incertitudinii. Prin filtrul unui stil confesiv și poetic, romanul explorează felul în care copilăria devine un spațiu liminal, oscilând între durere și lumină, între pierdere și reconstruire identitară.

Privit dintr-o perspectivă social-istorică prin intermediul unui discurs adânc angajat în realitate, textul descifrează o lume în care influențele trecutului – începând cu primul deceniu al mileniului III, respectiv globalizarea și fenomenul migrației – continuă să transforme irevocabil destine, prin puterea nestăvilită a traumelor copilăriei și a celor provocate de integrarea în altă cultură. Tendința dominantă a romanelor surprinde nevoia exprimării realiste și directe a faptelor brutale de viață, impregnate de detalii reziduale ale unui trecut promiscuu și al neîncrederii în societatea originară, cât și a celei de adopție, a neîncrederii în instituțiile propriei țări, dar și a țării de adopție, percepute, în esență, ca justificări ale unei narațiuni traumatice. Plasarea prozei lui Miguel Gane într-un context istoric general facilitează lectorului înțelegerea motivelor alegerilor tematice și integrarea formelor uneori necruțătoare ale limbajului și descrierilor tiparelor relaționale dintre copil și adult, copil și copil, copil și societate.

Acest articol își propune să examineze reprezentarea copilăriei în romanul lui Miguel Gane, prin prisma conceptelor de traumă, memorie afectivă și reziliență identitară. Analiza urmărește să evidențieze modul în care vocea copilului contribuie la reconfigurarea discursului migrației și la înțelegerea mecanismelor prin care literatura contemporană transformă suferința într-un demers de recuperare simbolică și narativă. Studiul propune oferirea unei perspective critice asupra modului în care literatura diasporei îmbogățește discursul identitar european, punând în centrul său experiența formativă a copilului migrant.

Salman Rushdie dezvoltă ideea „dislocării imaginative" pentru a descrie modul în care experiența migrației fracturează percepția asupra realității, memoriei și identității. „Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times, that we fall between two stools. But however ambiguous and shifting this ground may be, it is not an infertile territory for a writer to occupy. Having been borne across the world, we are also borne across worlds. This is an imaginative displacement that gives rise to new ways of seeing."[3] Pentru Rushdie, migranții trăiesc între lumi, purtând cu ei un trecut fragmentat, pe care îl reconstruiesc prin ficțiune și memorie afectivă. Dislocarea devine astfel un motor creativ — un spațiu al reimaginării sinelui și al reinterpretării originilor. În proza copilului-migrant,

[3] „Identitatea noastră este simultan plurală și fragmentară. Uneori avem sentimentul că aparținem a două culturi; alteori, că ne situăm într-un interval instabil între acestea. Totuși, oricât de ambiguu și de fluctuant ar fi acest spațiu, el nu este lipsit de fertilitate pentru activitatea scriitorului. Fiind transportați peste lume, suntem transportați, în egală măsură, prin lumi. Această *dislocare imaginativă* generează noi modalități de percepere și de interpretare a realității." în Salman Rushdie, Imaginary Homelands: Essays and Criticism 1981–1991, London: Granta Books, 1991, p. 15.

acest imaginar al dislocării se manifestă prin tensiunea dintre pierdere și reinventare, dintre nostalgia după „acasă" și nevoia de adaptare într-un spațiu străin.

Homi K. Bhabha introduce conceptul de *in-between* sau spațiu interstițial, locul simbolic în care se întâlnesc și se negociază culturi, valori și identități "It is in the emergence of the interstices — the overlap and displacement of domains of difference — that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated."[4] În acest spațiu, subiectul migrant nu este nici complet „dintr-o parte", nici din cealaltă, ci aparține ambelor, construindu-și o identitate hibridă. Această identitate nu este fixă, ci rezultatul unei permanente negocieri între „a fi" și „a deveni". În narațiunile copilului migrant, astfel de spații interstițiale se manifestă prin oscilația dintre limbi, dintre norme culturale diferite și prin sentimentul simultan de apartenență și neapartenență.

Analiza narativității copilului în literatura migrației se fundamentează pe conceptualizări ale copilăriei și ale modului în care aceasta structurează percepția lumii. Perspectiva lui Philippe Ariès asupra copilăriei ca *„o construcție socială"* evidențiază imaginea copilului care nu este una universală, ci modelată cultural și istoric. În contextul diasporei, construcție imaginii copilului este marcată de experiențe ale pierderii, dezrădăcinării și adaptării, iar copilul devine purtătorul unei identități aflate între lumi. Vocea narativă a copilului nu exprimă doar o etapă biografică, ci și o poziționare socială vulnerabilă, dependentă de contextul migratoriu.

Teoria lui Jerome Bruner,[5] conform căreia *narațiunea este principalul mod de organizare a experienței*, explică faptul că perspectiva copilului funcționează ca un instrument cognitiv prin care trauma, dezamăgirea sau speranța sunt restructurate într-o formă coerentă. Copilul narator nu relatează doar fapte, ci conferă sens lumii printr-un discurs afectiv, sincopat, încărcat de imaginație — strategii prin care copilul pătrunde în sensul universului instabil. Însă conceptul de „growing sideways" dezvoltat de Kathryn Bond Stockton se referă la creșterea copilului care nu urmează o linie ascendentă, ci o evoluție „laterală", marcată de replieri, încercări de adaptare și reveniri la vulnerabilitate - "Children grow sideways—by zigzagging movements of delay, deferral, acceleration, and resistance—not upward toward a fixed adult form."[6] Copilul migrant crește „în margine", în spații de tranziție, unde identitatea nu are stabilitatea, fiind mereu reluată și renegociată. Această „creștere laterală" explică modul în care vocea copilului păstrează simultan inocența și luciditatea, fragilitatea și o sensibilitate profundă față de condiția adultului. În consecință, narativitatea copilului se transformă într- un filtru emoțional și cognitiv al realității migratorii. Prin conferirea autenticității discursului, se intensifică empatia cititorului și se relevă tensiunile dintre traumă și speranță, dintre pierderea originilor și încercarea de a construi un nou sens al apartenenței. În cazul operei lui Miguel Gane, copilul-narator transformă experiențele migrației într-un dialog interior încărcat de sensibilitate, vulnerabilitate și luciditate poetică, devenind astfel centrul afectiv al narațiunii.

Cathy Caruth susține că: „The impact of the traumatic event lies precisely in its repeated possession of the one who experiences it. The event is not assimilated or experienced fully at the time, but only belatedly, in its repeated possession of the survivor."[7] Impactul

[4] „Interstițiile — zonele de suprapunere și de dislocare ale domeniilor diferenței — sunt spațiul în care se negociază experiențele intersubiective și colective ale naționalității, interesului comunitar sau valorii culturale." Homi K. Bhabha, *The Location of Culture,* London: Routledge, 1994, p.2.

[5] "There are two modes of cognitive functioning, two modes of thought, each providing distinctive ways of ordering experience, of constructing reality. […] The one mode, the narrative, deals in human or human-like intention and action and the vicissitudes and consequences that mark their course." în Jerome Bruner, *Actual Minds, Possible Worlds,* Cambridge, MA: Harvard University Press, 1986, p. 11.

[6] „Copiii cresc lateral — prin mișcări în zigzag ale întârzierii, amânării, accelerării și rezistenței — nu în sus, către o formă adultă fixă." în Kathryn Bond Stockton, *The Queer Child, or Growing Sideways in the Twentieth Century*, p. 4.

[7] **„Impactul evenimentului traumatic constă tocmai în posesia sa repetată asupra celui care îl trăiește. Evenimentul nu este asimilat și nici pe deplin experimentat în momentul producerii lui, ci doar ulterior, prin această posesie repetată a supraviețuitorului."** în Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, History*, p. 4.

evenimentului traumatic constă tocmai în posesia sa repetată asupra celui care îl trăiește. Trauma se manifestă prin repetitivitate, prin revenirea obsesivă a unor imagini sau episoade care nu pot fi integrate în narațiunea coerentă a sinelui. Trauma nu se povestește linear, pentru că nu este trăită linear, ea reapare în fragmente, ca „flash-uri" afective care sfidează ordinea cronologică. În romanul lui Gane, această perspectivă explică structura discontinuuă, compusă din episoade scurte, aparent fără legătură, care revin prin salturi în timp. Copilul narator nu poate reconstrui trecutul ca o poveste întreagă, el îl re-experimentează, nu îl povestește. Fiecare fragment devine un spațiu al revenirii la durere, pierdere sau vinovăție. Episoadele disparate nu sunt o improvizație stilistică, ci o formă narativă a traumei, deoarece fragmentarea reproducerea fidelă a rupturii identitare, instabilitatea emoțională și imposibilitatea copilului de a crea o poveste coerentă despre sine. Vocea narativă reface mecanismul postmemoriei, în care copilul internalizează dramele părinților și le duce mai departe sub forma unui mozaic afectiv, copilul observă cu maturitate neajunsurile materiale și financiare, alegând să nu agraveze situația, nici nu le cere părinților rechizte, știind că nu au bani cu ce să achiziționeze.

Repetitivitatea simbolică, redată prin frică, prin dor și sentimentul de neapartenență confirmă paradigma lui Caruth: trauma revine, nu se încheie. În proza lui Mihail Gane, frica apare ca experiență fundamentală a copilăriei, tratată cu finețe psihologică și filtrată prin perspectiva copilului, așa cum se formează în raport cu lumea adulților, cu necunoscutul și cu spațiul afectiv al familiei. Frica devine un instrument de construcție identitară, prin diversele ei forme—autoritate, necunoscut, separare, vină, presiuni sociale—frica devine un indicator al vulnerabilității copilului, mecanismelor sale de adaptare, felului în care își organizează lumea interioară. Gane surprinde cu subtilitate modul în care copilul nu învinge neapărat frica, ci învață să o integreze în procesul devenirii. Analiză tematică include trauma migrației, dorul și identitatea ruptă, spațiul copilăriei ca loc al reconstrucției afective, raportul copil–adult. Analiză stilistică și pragmatică analizează metaforele și simbolurile dominante, dinamica discursului afectiv, marcatori ai oralității și ai limbajului copilului.

**Copilăria ca spațiu liminal**[8]

Prin filtrul unui stil confesiv și poetic, romanul *Când o să te faci mare* prezintă copilăria ca spațiu liminal – un loc al trecerii, al incertitudinii și al reconstrucției identitare, situat între două lumi: România natală și Spania adoptivă. Un aspect al liminalității este liminalitate geografică, între „acasă" și „într-o altă țară". Naratorul se situează într-un context în care este constrâns să fie el însuși martor al dezechilibrelor istorice, cauzate de emersiunea straturilor *psihogene* niveluri ale vieții psihice formate în copilărie include - emoții timpurii, scheme și tipare de gândire, mecanisme de apărare, experiențe afective, reprezentări despre sine și ceilalți. Copilul trăiește simultan nostalgia pentru spațiul rural românesc și fascinația tematoare pentru Occident. Când se află în Spania, simte bucuria de a întâlni *„un străin care vorbea limba noastră"* marchează tensiunea dintre apartenență și de neapartenență. Episoadele în care copilul se bucură de *iaurt*, *duș cu apă caldă* sau de *telefonul scump* accentuează diferențele sociale și culturale și plasarea copilului între două sisteme de valori, nedeplin integrat în niciunul dintre ele.

Se desprinde și un tip de liminalitate afectivă în construcția personajului, între stările copilului și ale adultului. „Cea mai mare parte din zi aveam grijă de mama."[9], producându-se un schimb de roluri. Copilul în vârstă de nouă ani are grijă de mama sa. Personajul-narator simte responsabilități care depășesc vârsta, dar păstrează inocența copilăriei. Altădată, după incidentul de la bazinul de înot de la școala de vară din Madrid, depășirea situației conflictuale

[8] Concept folosit pentru prima dată la începutul secolului al XX-lea de către Arnold van Geneep și de către Victor Turner și preluat apoi pentru a descrie schimbările politice, culturale și riturile.
[9] Miguel Gane, *Când o să te faci mare* (*When You Grow Up)*, Alice Books, Brăila, 2025, p.78.

se produce prin schimbarea de atitudine. „În clipa aceea m-am hotărât să nu le dau satisfacție. Am simțit fiere în gură, am închis ochii și am înghițit-o.Mi-am trecut palemele peste ochi și mi-am jurat că nu voi mai plânge niciodată.[…] M-am gândit la frigul îndurat și la foame. Și atunci m-am ridicat, știind că sunt mai putenic decât încercau să mă facă să cred copiii ăia. M-am ridicat și am plecat.” Fragmentul surprinde un moment de autoafirmare identitară în care copilul transformă experiența umilirii și a vulnerabilității într-un gest de refacere a demnității personale. Trecerea de la impulsul copilăresc de a plânge la decizia de autocontrol marchează un proces interior, specific liminalității identitare, în care protagonistul oscilează între fragilitate și forță. Totodată, se reflectă un mecanism psihologic al rezistenței: refuzarea rolului de victimă pe care ceilalți încearcă să i-l impună. „Fierea în gură” înghițită este imaginea interiorizării durerii, a convertirii umilinței în energie psihică ce permite controlul emoțiilor. Se refelectă moment clar al maturizării forțate — copilul învață să-și gestioneze traumele prin reprimare, nu prin exprimare. Gestul jurământului, fie și în gând, înscrie un moment radical, dar problematic: promisiunea de a nu mai plânge și este, de fapt, începutul unui proces de autoînăsprire, un mod de a răspunde presiunilor externe printr-o formă de autocenzură emoțională. Amintirea „frigului îndurat și a foamei” e înțeleasă ca strategie de resemnificare: copilul se raportează la suferințele anterioare pentru a-și reconstrui reziliența. Din punct de vedere narativ, această recapitulare interioară ilustrează construcția identității copilului prin acumularea experiențelor-limită.. Ridicarea fizică devine gest simbolic: copilul își revendică demnitatea și își recâștigă controlul asupra propriei narațiuni.

Liminalitate identitară: între ce este și ce i se cere să devină. Caracterul confesiv scoate la lumină presiunea migrației asupra identității. „De fiecare data când trebuia să ies afară, mergeam numai cu capul plecat”[10] Copilului i se repetă „când o să te faci mare”, ceea ce creează o tensiune între prezent și viitor, între potențial și exigență. Episodul Crăciunului – în care băiatul nu găsește cadoul dorit – dezvăluie discrepanța dintre vis și realitate, consolidând sentimentul insuficienței.

Liminalitate se identifică și cât privește tehnicile narative: între memorie și ficționalizare. Stilul poetic creează o atmosferă în care episoadele sunt fragmentare, marcate de subiectivitate – exact ceea ce conturează copilăria ca spațiu de trecere. „Am continuat să mă uit la stradă cu gândul la satul meu, la ce avea să se întâmple cu casa mea.”[11] Rememorarea nu curge linear, ci prin „insule de memorie”: momente de violență verbal sau fizică la care este supus de către colegii din școala de vară din Madrid sau teama de a ieși fără Martin, colegul de clasă, în oraș de frică să nu fie prins de poliție, fiind emigrant illegal până la un anumit moment. Presiunea migrației asupra identității se manifestă prin repetiția formulei „când o să te faci mare", ceea ce creează o tensiune între prezent și viitor, între potențial și exigență. „De fiecare dată când trebuia să ies afară, mergeam numai cu capul plecat" (p. 278). Episodul Crăciunului, în care băiatul nu găsește cadoul dorit, dezvăluie discrepanța dintre vis și realitate, consolidând sentimentul insuficienței.  Liminalitate morală: între justiția copilului și compromisurile adulților, între teamă, rușine și acceptare. Momentul în care, în prima zi de școală în Spania, după ce spune numele, vârsta și numee țării, apoi s-a făcut tăcere – o tăcere liminală, deoarece nu știa ce va urma. Încrederea în sine o capătă conștietizând că pentru prima data, nu se gândea „la limba română”[12] și nu mai traducea cuvintele pentru a se exprima. Este frapantă maturitatea cu care percepe copilul limba natală ca un organism viu…Este drama copilului care simte maim ult decât în mod obișnuit…

Copilul judecă lumea cu sinceritate dură, neînțelegând unele comportamente din lumea adulților. Observă în societate lipsa de empatie și respect, fiind „copleșit” de actele de violența în care devine victimă, liminalitatea manifestându-se în zona dintre emoție pură și rațiune. Prin

[10] Miguel Gane, *Op. cit.*, p 278.
[11] Miguel Gane, *Op. cit.*, p 269.
[12] Miguel Gane, *Op. cit.*, p 275.

episodicitate, metaforă, lirism și o voce confesivă, Miguel Gane construiește copilăria ca spațiu liminal în care se intersectează memoria traumatică, dorința, dezrădăcinarea și începuturile unei identități hibride. Limbajul poetic transformă experiențele migratorii într-un proces de autoînțelegere, în care copilul oscilează permanent între două lumi, două limbi, două vârste.

**Structura narativă și vocea copilului**

Romanul utilizează în principal perspectiva internă, filtrată prin vocea unui copil-narator care interpretează lumea în funcție de vârstă, emoții și cunoaștere limitată. Narațiunea la persoana I creează un acces direct la trăirile lui, favorizând un discurs confesiv. Pe alocuri, se regăsesc inserții ale unui narator matur care rememorează evenimentele, ceea ce produce un efect de dublă focalizare: copilul trăiește, adultul înțelege[13]. Această fluctuație între focalizarea copilului și interpretarea adultului evidențiază tensiunea identitară a personajului și accentuează dimensiunea traumatică a migrației.

Spațiul copilăriei devine loc al reconstrucției afective, ,,acasă" este un loc cuprinzător. Copilăria nu este doar traumă, ci și spațiu al refugiului interior, deoarece, din perspectiva copilului, această perioadă e marcată de amintirile luminoase, precum sărbătorile, legătura cu mama, joaca cu copiii din vecini care se dovedește a concide cu explorarea împrejurimilor de la înălțimile copacilor în care se urcau sau îndepărtându-se de casă în jocurile copilăriei. Acestea devin mecanisme de vindecare.

Adulții sunt fie absenți afectiv, în special tatăl de la care copilul și-ar fi droit să-și manifeste aprecierea și verbal, acesta însă fiind consuma de muncă și supraviețuire atât în satul de baștină, cât și în Madrid. Momente de indignare la adresa tatălui sunt frecvente, acesta nu înțelege de ce tatăl îi permite jandarmului italian să o percheziționeze pe mama când au fost opriți la un control de rutină, nu înțelege de ce toate femeile au fost percheziționate ca și cum ar fi furat ceva, iar bărbații nu intervin deloc. Apa Reprezintă fragilitatea relațiilor („dragostea lor era apa") viața în schimbare, imposibil de prins în mâini. **„Drumul"** Simbolizează migrația ca tranziție dureroasă, imposibilitatea stabilității, maturizarea forțată (copilul „merge" spre o identitate nouă).**„Casa"** un ideal al stabilității, o absență constantă (în România rămâne abandonată, în Occident nu devine niciodată „acasă").

Discursul este intens emoțional, confesiv, oscilant între tandrețe și durere încărcat de dor și vulnerabilitate. Afectivitatea devine nu doar temă, ci strategie narativă – cititorul este angajat empatic.

**Marcatori ai oralității și ai limbajului copilului**

Se observă intervenții naive („Căci se iubeau, se iubeau mult"), repetiții afective (Ce voiau oamenii ăia de la noi, care nu aveam nimic?" [14], structură fragmentată, aproximativă a frazei; apelul la stilul vorbit, ca într-un jurnal. Aceste elemente creează un efect de autentificare, apropiind cititorul de experiența brută a copilului.

Cadrul experienței subiective vizează conturarea unei viziuni despre lume, evitând, pe cât posibil, perspectiva speculativă, optând în locul acesteia pentru un punct de vedere argumentat prin aserțiunile de frondă ale autorilor. Copilăria din proza lui Miguel Gane se situează într-un punct de intersecție între traumă și speranță, între pierdere și reconstrucție. Trauma migrației este prezentă, dar nu devine definitorie: este transformată prin memorie, limbaj și creație artistică.

În literatura diasporei, copilul migrant apare tot mai des ca simbol al unor noi forme identitare, fluide și plurale. Miguel Gane contribuie la această paradigmă printr-o scriitură

[13] „Părinții mei munceau în fiecare zi și mă mai liniștea puțin gândul că vom avea din ce trăi. Chiar plătiserăm și o parte din datorii." în Miguel Gane, *Op. cit.*, p 267.
[14] Miguel Gane, *Op. cit.*, p.196.

sinceră, lirică, tensionată, care valorifică experiența personală pentru a genera o literatură universală.

Copilăria din proza lui Miguel Gane se situează într-un punct de intersecție între traumă și speranță, între pierdere și reconstrucție. Trauma migrației este prezentă, dar nu devine definitorie: este transformată prin memorie, limbaj și creație artistică.

Analiza demonstrează că romanul *Când o să te faci mare* valorifică experiența copilului-migrant pentru a genera o literatură universală care depășește limitele contextului specific. Prin vocea autentică a copilului, Gane contribuie la reconfigurarea discursului identitar european, punând în centrul său experiența formativă a unei generații marcate de mobilitate și dezrădăcinare.

În literatura diasporei, copilul migrant apare tot mai des ca simbol al unor noi forme identitare, fluide și plurale. Miguel Gane contribuie la această paradigmă printr-o scriitură sinceră, lirică, tensionată, care valorifică experiența personală pentru a genera o literatură universală.

Studiul demonstrează că romanul lui Miguel Gane construiește copilăria ca spațiu liminal fundamental pentru înțelegerea experienței migratorii contemporane. Prin filtrul vocii copilului, narațiunea reușește să articuleze o experiență traumatică fără a cădea în patosul victimizării, transformând suferința în demers de recuperare simbolică.

Contribuțiile principale ale acestui studiu include identificarea liminalității ca structură narativă și existențială în proza diasporei, analiza mecanismelor prin care vocea copilului autentifică și intensifică discursul afectiv, demonstrarea modului în care literatura migrației îmbogățește discursul identitar european. Cercetări viitoare ar putea explora comparativ alte voci ale copilăriei în literatura diasporei românești sau ar putea investiga receptarea acestor narațiuni în diferite contexte culturale.

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# LOTIS DOLËNGA OR POETRY AS A METAPHOR FOR TRAVEL

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***Abstract:*** *The article* Lotis Dolënga, or Poetry as a Metaphor of the Journey *examines the symbolic structure of Lotis Dolënga's poetry, in which the poetic experience is conceived as an initiatory and spiritual journey toward an inaccessible ideal. The poetry of this interwar writer becomes a metaphor for an inner path, a sinuous and continuous movement toward an "illusory land" composed of oneiric and chimeric images. The lyrical self is defined by an ascensional tension and a perpetual desire for transcendence, embodying, in turn, various forms of the seeker of the absolute: a "poor and sad Columbus," a "solemn and mystical magus," or an Eminescian romantic hero. In other contexts, the traveler takes on a feminine form or becomes the hunter of an impossible prey—the ideal itself. The end of this symbolic journey is fulfilled in shipwreck and resignation, signs of an awareness of the futility of aspiring to the absolute. In Lotis Dolënga's vision, poetry represents an act of impossible knowledge, and the journey becomes the central metaphor of the poet's condition—forever suspended between dream and renunciation, between eternity and futility.*

**Keywords:** *Lotis Dolënga, poetry, journey, metaphor, lyric*

Personalitate boemă și rafinată a lumii culturale interbelice din Basarabia, având o educație și instruire aleasă, frecventând cercuri și societăți literare elitiste, Lotis Dolënga (născută Elizabeta Eliade) rămâne încă o figură prea puțin cunoscută în exegeza literară, chiar dacă peisajul literar interbelic nu atestă multe voci feminine reprezentative. Cu atât mai necesară ni se pare contextualizarea acestei scriitoare în peisajul literar interbelic, alături de Magda Isanos, Olga Vrabie, Liuba Dimitriu, Olga Crușevan-Florescu, Elela Dobroșinschi-Malai, Elena Vasiliu-Hasnaș, Ecaterina Cavarnali ș.a., personalități care confirmă existența scrisului feminin în Basarabia interbelică.

Intrarea scriitoarei Lotis Dolënga în atenția exegeților literari s-a făcut cu o regretabilă întârziere, dar oarecum previzibilă, având în vedere și destinul celorlalte scriitoare interbelice. Mihai Cimpoi, Alexandru Burlcau, Aliona Grati, Adrian Dinu Rachieru, Alina Ciobanu, Iurie Colesnic au contribuit decisiv la reactivarea interesului pentru literatura scrisă de femei între cele două războaie mondiale. Mihai Cimpoi îi dedică un capitol, *Lotis Dolënga / Elizabeta Eliade*, în *Istoria deschisă a literaturii române*[1], Alexandru Burlacu se apleacă cu acribie într-un paragraf, *Lotis Dolënga*, în *Literatura română din Basarabia. Anii 20-30*[2], Aliona Grati, care concepe un întreg studiu dedicat liricii feminine din Basarabia, *Privirea Euridicei*, îi dedică un capitol substanțial, *Homo duplex: Lotis Dolënga*[3], în care menționează, între altele, modernitatea poeziei sale: „Veritabilei eleve a școlii literare interbelice nu îi este străină acea „osmoză particularizatoare" specifică poeților basarabeni. Dar remarcabilă și la ea este *criza identității eului poetic*, care îi conferă poeziei un plus de modernitate"[4].

În același timp, Adrian Dinu Rachieru reține, în capitolul *Lotis Dolënga și „gondola fanteziei"*, feminitatea caldă, „cochetând cu vagul simbolist, altoit însă pe o evidentă fibră romantică (finaluri nocturne, morbidețe, extaze, himere, miraje), închipuind tablouri scăldate

[1] CIMPOI, Mihai. *Lotis Dolënga / Elizabeta Eliade*. În: *Istoria deschisă a literaturii române*. București: Editura Fundațiilor Culturale Române, 2002, pp. 125-126.
[2] BURLACU, Alexandru. *Lotis Dolënga*. În: *Literatura română din Basarabia. Anii 20-30*. Chișinău: Editura „Tehnica-Info", 2002, pp. 201-205.
[3] GRATI, Aliona. *Homo duplex: Lotis Dolënga*. În: *Privirea Euridicei*, Chișinău, 2007, pp. 163-171.
[4] Ibidem, p. 171.

de „ape ireale” și magice lumini. Ambianța misterioasă, cu ornamentație basmică, pendulează între grandilocvență și bizarerie. O nostalgică deci, devoalând „urme” ale simbolismului grefate pe lugubrul romantic, Lotis Dolënga era o prezență sensibilă, grațioasă, degajând noblețe…”[5]. Așa încât personalitatea lui Lotis Dolënga se conturează ca una dintre vocile feminine distincte ale epocii, în care sensibilitatea poetică se împletește cu o viziune intelectuală modernă și profund introspectivă. Autoarea își construiește discursul liric pe fundalul unor preocupări metafizice, filtrate printr-o imaginație onirică și printr-o tendință constantă de evadare din concretul cotidian: „Când prin ulițele noastre, într-o zi de sărbătoare / Lumea trece ’nghesuită, mișunând în praf și soare / Simt în sufletu-mi dorința de-a vedea cărări umbroase / Și visez grădini imense cu boschete răcoroase”[6].

Primele încercări literare, destul de firave, „nu lăsau însă să se ghicească posibilitățile creatoare ale autoarei”[7], fiind mai degrabă irigări ale unui lirism structural, alimentat de un temperament afectiv și de predispoziția autoarei spre introspecții confuze, decât expresii ale unei maturități artistice. În aceste prime texte, cuprinse în volumele de început, *Simfonia amurgului* (1937), *Petale de crizanteme* (1937), vocea lirică părea încă în căutarea propriului timbru, oscilând între imitații ale modelelor dominante ale epocii și exerciții poetice lipsite de o articulare tematică profundă.

Totuși, în planul vieții culturale, Lotis Dolënga se dovedește mult mai dinamică. Participarea ei constantă în presa și mișcarea literară basarabeană interbelică indică o voință de afirmare și o prezență activă în spațiul intelectual. Autoarea colaborează intens la numeroase reviste – „Zvonul”, „Poetul”, „Moldova de la Nistru”, „Flori de stepă”, „Itinerar”, „Bugeacul”, „Viaţa Basarabiei”, precum și la publicații de limbă franceză, „L’Indépendence roumaine” și „La Roumanie”. Această activitate susținută conturează treptat un profil literar recognoscibil, întrucât un număr considerabil din producția ei se regăsește în aceste reviste, ele devenind adevăratul laborator al formării sale poetice.

În ceea ce privește evoluția stilistică, debutul poetic al lui Lotis Dolënga se înscrie cu fidelitate în estetica romantică. Poeziile sale timpurii sunt impregnate de atmosfera misterioasă și idealizată a basmului cult, element specific unui romantism tardiv care încă avea ecouri puternice în literatura basarabeană. Autoarea experimentează această formulă în câteva poeme de amploare, unde recurge la imagini supradimensionate, la simboluri convenționale și la un decor fantastic menit să inducă o stare de fascinație. „În versurile sa de debut Lotis Dolënga își face stagiul la școala romantică. Starea poetică este concepută în ambianța misterioasă, ideală, fascinantă a basmului cult, exersat în câteva poeme lungi. *Balada craiului* nebun este o pastișă a *Luceafărului* eminescian, mai bine spus, a variantei versificate a basmului *Fata în grădina de* aur, doar că textul basarabencei nu atinge niciodată capacitatea semnificării alegorice sau filosofice”[8], observă în acest sens criticul Aliona Grati. Versurile sale poartă amprenta unui spirit sensibil, imaginile din poezii fiind ușor descifrabile, picturale şi legănate în vraja unei armonii lingvistice seducătoare: „Triste ți nelămurite se ridică / În dornice spirale de parfum, / Când crinii încearcă să mai zică / Povestea unui mistic vis postum” (*Tristețe*).

Lotis Dolënga a fost colaboratoare activă la revista „Viața Basarabiei”, unde publică alături de Nicolae Costenco, Magda Isanos, Ion Buzdugan, Vladimir Cavaranali, Al. Robot ș.a. versuri din culegerea în curs de apariție *Cartea pe care El nu o va citi niciodată,* printre care şi poezia *Năluciri*, publicată în numărul 11-12 din anul 1937. Profund legată de generația sa, poeta dedică unul din poemele sale lui Nicolae Costenco, „în care apar note de demonism și păgânism sentimental caracteristice creației acestuia, ca și altor poeți basarabeni.”[9]

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[5] RACHIERU, Adrian Dinu. *Lotis Dolënga și „gondola fanteziei”*. În: *Poeți din Basarabia*. *Un veac de poezie românească*. București-Chișinău: Editura Academiei Române-Editura Știința, 2010, p. 86.
[6] DOLËNGA, Lotis. *În parcul gării*. În: *Primul ghid al municipiului Bălți*. Bălți: Tipografia „Segal”, 1937-1938, p. 21.
[7] VRABIE, Diana. *Lotis Dolenga – recuperări literare*. În: „Dunărea de Jos”, 2009, nr. 89, p. 38.
[8] GRATI, Aliona. *Op. cit*., pp. 163-164.
[9] CIMPOI, Mihai. *Op. cit*., p. 125.

Prezența ei în presa și mediile literare ale vremii atestă nu doar talentul poetic, ci și capacitatea de a dialoga cu marile direcții culturale europene, pe care le adaptează sensibilității basarabene interbelice. Poezia sa devine un spațiu al căutării identitare, al interogației și al explorării unei interiorități marcate de aspirația către absolut, în același timp menținând o notă de grație melancolică și un rafinament expresiv ce îi conferă unicitate: „Dar în sufletu-mi răsună ritmul unui mut andante, / Căci, în neagra sa tunică și cu mii de diamante,/ Risipite-n jurul poalei și-npletite-ntr-o cunună, / Noaptea va veni, suavă, ca ș-o elegie brună”[10].

Poetă simbolistă, dominată de o ardere interioară aproape febrilă, Lotis Dolënga își convertește sensibilitatea acută într-un mecanism liric de supraveghere a lumii. Ea percepe realitatea nu ca pe un spațiu obiectiv, ci ca pe un conglomerat de semne, sugestii și vibrații subtile, pe care poezia le traduce într-un limbaj al nuanțelor și al tensiunilor afective. În acest sens, reacția ei la mediul înconjurător nu este una directă, descriptivă, ci mediată de simboluri, imagini filtrate printr-o interioritate intensă și neliniștită: „Orașul cu mii de luceferi în zare / Ce par oglindiți într-un lac adormit, / Sclipește, formând constelații bizare, / Păianjeni de aur pe-un cer prăbușit ” (*Ultimul rug*). Aici, orașul nu este un decor urban recognoscibil, ci o proiecție a stării lăuntrice a eului poetic. Luceferii care „par oglindiți într-un lac adormit” evocă o lume suspendată, aflată la granița dintre vis și realitate, între lumină și uitare. Metafora „păianjenilor de aur” care țes pe „un cer prăbușit” sugerează fragilitatea ordinii cosmice, o realitate dezmembrată, peste care se așază încercarea aproape disperată de a reface, prin artă, o țesătură de sens. În acest joc al imaginației, universul devine o structură simbolică: strălucirea e dublată de ruină, iar frumusețea are întotdeauna un miez de neliniște.

Dubla percepție - între fascinație și anxietate - este una dintre trăsăturile distinctive ale poeziei lui Lotis Dolënga. Ea trăiește lumea ca pe un teritoriu în permanentă combustie, unde lucrurile cele mai banale se încarcă de o vibrație misterioasă. În versurile sale, frumusețea nu apare niciodată neatinsă: ea este străbătută de fisuri, de umbre, de o tristețe difuză care o face și mai intensă. De aceea, imaginea orașului strălucind în noapte nu este una idilică, ci o scenă tensionată, în care lumina și prăbușirea se confruntă pe același plan.

„Poezia, în ansamblu, este o metaforă a călătoriei, o mişcare sinuoasă, continuă spre o ţară iluzorie, intangibilă”[11]. Această țară conjugă „lacuri nesfârșite”, „ținuturi însorite”, „zarea sudică” şi „umbra grea polară”: frumuseți halucinante, mereu imperceptibile, himerice, „năluci amăgitoare”, „fantomatică regină”, „mirajul unei fericiri prea mari”. Eul liric este mereu orientat spre înalt într-o febră spirituală: „Spre tot ce din veacuri a fost mai frumos. / Spre vis, fantezie şi basme cu zâne, / Spre ţărmul albastru, numit ideal, / Spre stele ce cad din văzduh peste stâne / În ritmuri de doine, colo, lângă deal”(*Ultimul rug*).

Călătorul sau peregrinul din poeziile lui Lotis Dolënga este un „sărman şi trist Columb”, ce „pe mări de deznădejde, în nava-i se închide” (*Apus de soare*), un mag „grav şi mistic”, care „În tunica-i argintie şi-n cununa de petale. / Magul cheamă din Nirvana chipuri albe, străvezii…” (*Magul*), sau un romantic crai nebun, din lumea eminesciană, cu privirile orientate spre cer, „un Loengrin, un Ziegfrid, un Persifal luptând cu monştri, himere, zmei îngâmfaţi (*Ca-n basme*)[12].

Călătorul se configurează adesea ca *un vânător al iluziilor*, un rătăcitor pentru care „prada” căutată rămâne inevitabil de neatins. Destinul său se încheie într-un naufragiu ce simbolizează stingerea totală, colapsul interior, renunțarea și afundarea în melancolie și tristețe, stare condensată în versurile: „Resemnată durere... Uitare... / Tot ce-a fost a pălit şi s-a şters” (*Resemnare*). Peste această existență plutește necontenit „zădărnicia”, o forță care anulează sensurile și îmbracă totul în inutilitate.

[10] DOLËNGA, Lotis. *În parcul gării*. În: *Primul ghid al municipiului Bălți*. Bălți: Tipografia „Segal”, 1937-1938, p. 21.
[11] GRATI, Aliona. *Lotis Dolënga: în căutarea formulei poetice*. În: „Metaliteratura”, 2001, vol. IV, p. 92.
[12] Ibidem, p. 93.

Imaginea este redată cu pregnanță în poemul *Nocturnă*: „Priviţi, priviţi, cum trece ireală, / Mânată de himere, / Pe-o cale şerpuită şi secretă, / Săpată-n veci de mii de meteori / Spre zarea sudică sau umbra grea polară, / Gondola fanteziei mele, / Ducând comori, / Comori nepreţuite, / Un dar de nuntă ce-l trimite / Logodnicei alese – Veşnicia, – / Un suflet deplasat de – amanta sa fugară / Zădărnicia!". „În drum spre „ţara himeră" spiritul retrăiește experiențe unice, specifice fiecărui individ în parte. Melancolia peregrină, revelații pe fundaluri nocturne, stări agreabile în vecinătatea eroilor aleși din arsenalul basmelor şi miturilor autohtone şi ale Nordului, magilor şi crailor palizi, senzualismul propriu romanţelor, ne amintesc de accesoriile romantismului".[13] Astfel, călătoria devine metafora unui drum interior marcat de himere, iar finalitatea ei, inevitabila confruntare cu golul, cu moartea: „…Va săpa în sânu-mi palid / Un canal însângerat / Ca să scape biet-mi suflet, / Rob de mult întemniţat" (*Care*).

În această viziune, moartea nu apare ca un sfârșit brutal, ci ca o călătorie încheiată, ca o eliberare dureroasă, un act radical prin care sufletul caută să evadeze din propriile limitări și suferințe. Versurile evocă un gest extrem, o sinucidere imaginară („Șapte dinți de gloanțe, siguri, / Dintr-o gură de pistol, / Care dintre voi, mai ager, / Va pătrunde ca în sol" (*Care*)), aproape ritualică, ce transformă suferința într-o poartă de trecere, iar trupul într-un spațiu de detenție ce trebuie forțat pentru a accede la un alt nivel al existenței. Din această perspectivă, moartea devine nu doar un capăt al drumului, ci soluția ultimă la captivitatea interioară, un mod de a transcende zădărnicia care domină universul poetic al lui Lotis Dolënga : „Solul morții mult dorite / Într-un creier răzvrătit. / Sau, mușcând din carnea-mi albă, / Aspru, dârz, și flămânzit / Va săpa în sânu-mi palid / Un canal însângerat / Ca să scape biet-mi suflet, / Rob de mult întemnițat" (*Care*).

Nicolae Costenco vedea în poezia lui  Lotis Dolënga, cu „tristeți nelămurite", „cu zbucium polarizator", intrat „pe poarta zilelor pustii", *struna feminizată a lirei lui Minulescu*. „Invocând „noaptea vrăjilor ce mint", luna-submarin, „domnița țărilor de mit" ori „sărutul astral", „vedeniile de ascet" ori „vijeliile cadențate", slovele „pictate cu sânge" etc., poeta ne face părtași la *zbuciumul său*"[14], transformând universul simbolist într-o scenă intens subiectivizată.

În această accepție, imaginile nu funcționează doar ca ornamente, ci ca elemente ale unei dramaturgii interioare în care tonul confesiv și freamătul emoțional dau consistență lumii poetice. Lotis Dolënga își proiectează angoasele, reveriile și pulsiunile în simboluri volatile, într-o atmosferă dominată de mister, nocturn și neliniște. Cititorul este atras în acest labirint al sugestiilor, unde fiecare metaforă devine o poartă către o stare, fiecare imagine - un indiciu al unei sensibilități încordate. Astfel, zbuciumul ei nu este doar prezentat, ci trăit împreună cu ea, într-o poezie în care feminitatea, vulnerabilitatea și febra simbolistă se contopesc într-un lirism intens, dramatic, profund personal.

Lotis Dolënga rămâne, astfel, o poetă a sensibilității simbolice, pentru care exteriorul este doar declanșatorul unei experiențe interioare puternice. Realitatea nu este descrisă, ci transfigurată. Lumina, umbrele, spațiile urbane, peisajele nocturne, toate sunt reconfigurate într-o rețea de corespondențe și sugestii, după modelul simbolismului european, dar în același timp adaptate unui imaginar personal, marcat de febra emoțională și de melancolia specifică sensibilității basarabene interbelice.

[13] GRATI, Aliona. *Lotis Dolënga: în căutarea formulei poetice*, art. cit., p. 93.
[14] RACHIERU, Adrian Dinu. *Op. cit*., p. 86.

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# ALTERITY AND IDENTITY IN ROMANIAN INTIMATE JOURNAL

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***Abstract**: The article argues that the Romanian intimate diary is the space in which identity is not a stable given but is born from tension with alterity: illness (Blecher), anxious femininity (Acterian), and mature eroticism (Iuga). The diary functions as a liminal space in which bodily, affective, and historical experience is processed and textually transformed into an "I" that is always becoming. The central concept is liminal transfiguration: the self is constructed not outside alterity, but by traversing it, and writing becomes its essential mode of existence. In this sense, the Romanian intimate diary does not simply reflect identity—it produces it: each page becomes an act of self-shaping in which the diarist transforms the limits of their own existence into discursive resources. The alienated body in Blecher, the intellectual doubt in Acterian, and the erotic energy in Iuga are not mere themes but mechanisms through which writing generates meaning and inner restructuring. Thus, the diary becomes a space in which fragility and vulnerability are not hidden but converted into a form of self-knowledge, confirming the status of diaristic writing as a fundamental identity-forming practice.*

***Keywords:** identity; alterity; liminality; transfiguration; corporality*

Dintre toate formele autobiografice, jurnalul intim se dovedește — atât în literatura europeană, cât și în cea românească — a fi spațiul în care tensiunea dintre identitate și alteritate capătă cele mai vizibile, cele mai fragile și, totodată, cele mai fertile forme. Spre deosebire de autobiografie, care operează retrospectiv, jurnalul funcționează în prezent, într-o temporalitate a incertitudinii și a devenirii.[1]Această temporalitate produce un tip particular de identitate: identitatea liminală, o identitate care nu se fixează, ci se desfășoară, care nu se declară, ci se caută, care nu se stabilizează, ci se negociază în permanență.[2] Identitatea diaristică nu este o esență, ci o serie de treceri, o mișcare continuă între sine și ceea ce-l contrazice: corpul, vârsta, boala, erotismul, anxietatea, istoria, moralitatea, memoria. În diaristica românească, această dinamică este pronunțată, deoarece secolul XX a expus subiectul la multiple forme ale alterității: alteritatea istorică (războaie, dictaturi, exil), alteritatea politică (cenzură, marginalizare), alteritatea corporală (boală, degradare), alteritatea socială (roluri de gen), alteritatea erotică (senzorialitate și dorință), alteritatea interioară (neliniște, frică, traumă).[3][4]

Articolul își propune să arate cum jurnalul intim românesc integrează aceste alterități, cum le transformă în material identitar, și cum produce, prin scriitură, o identitate esențial liminală. Analiza se va concentra asupra a trei figuri reprezentative — Max Blecher, Jeni Acterian și Nora Iuga — trei moduri distincte în care alteritatea produce identitate, trei praguri ale sinelui, trei tipuri de transfigurare diaristică. Înțelegerea jurnalului intim ca spațiu al devenirii implică și recunoașterea faptului că scriitura diaristică refuză ideea unei identități definitive sau totalizatoare. Spre deosebire de alte forme autobiografice, jurnalul nu se teme de discontinuitate, de contradicție, de imprecizie emoțională. El își asumă organic caracterul provizoriu al fiecărei pagini, tensiunea inerentă fiecărei confesiuni, instabilitatea fiecărei afirmații despre sine. Tocmai această disponibilitate a jurnalului de a înregistra neliniștea,

[1] Sidonie Smith și Julia Watson, *Reading Autobiography: A Guide for Interpreting Life Narratives*, 2nd ed. (Minneapolis: University of Minnesota Press, 2010)
[2] Paul Ricoeur, *Soi-même comme un autre* (Paris: Éditions du Seuil, 1990)
[3] Eugen Simion, *Genul biografic* (București: Editura Univers, 1974)
[4] Mircea Anghelescu, *Literatura română și personalitatea* (București: Editura Minerva, 1983)

ezitarea, suspendarea face ca el să fie un teren privilegiat pentru manifestarea identității liminale. Subiectul diaristic nu se exprimă din postura unei entități unitare, ci din postura unui eu fragmentat, uneori contradictoriu, alteori vulnerabil până la transparență, mereu prins în raport cu o formă de alteritate care îi condiționează expresia.[567]

În cazul literaturii române, această calitate liminală a jurnalului devine cu atât mai relevantă cu cât spațiul cultural și istoric a accentuat mereu instabilitatea identității: schimbări politice bruște, rupturi ideologice, tranziții sociale rapide, confuzii morale ale epocii interbelice, presiunea ideologică a comunismului, dezorientarea libertății postcomuniste. Individul român al secolului XX, aflat într-o permanentă căutare a unui sens într-o lume imprevizibilă, găsește în jurnal locul cel mai potrivit pentru a negocia aceste tensiuni, pentru a-și examina fisurile interioare și pentru a transforma criza în expresie. În același timp, jurnalul românesc nu se rezumă la dimensiunea experienței individuale. El devine, treptat, un loc al întâlnirii dintre persoană și epocă, dintre vulnerabilitatea privată și presiunea istorică. Un jurnal precum cel al lui Mihail Sebastian sau cel al Monicăi Lovinescu arată că alteritatea care modelează identitatea diaristică depășește registrul interiorității: ea este politică, socială, antropologică. Subiectul diaristic este prins în rețeaua ideologiilor, prejudecăților, excluderilor și violențelor epocii sale, iar scrisul devine un mod de a rezista, de a înregistra, de a transforma în discurs ceea ce istoria încearcă să anuleze.[89] Din această perspectivă, identitatea diaristică este mereu o identitate în defensivă, dar și în proces de reconstrucție. Ea apare nu ca rezultat al unei introspecții calme, ci ca efect al unui conflict: conflictul dintre sine și corp (Blecher), dintre sine și rolul feminin (Acterian), dintre sine și vârstă, dintre sine și dorință (Iuga), dintre sine și istorie (Sebastian), dintre sine și autoritate (Lovinescu). Jurnalul devine un fel de spațiu intermediar între aceste dimensiuni, un loc de tranzit și de transformare, ceea ce îl apropie în mod natural de ideea de liminalitate.

Această liminalitate nu este doar un concept abstract, ci o realitate textuală: ea se vede în fraze întrerupte, în confesiuni bruște, în contradicții asumate, în oscilații afective, în reveniri asupra aceleiași teme, în tonalitatea corpului care intră în text, în vocea diaristică ce devine tot mai conștientă de propria vulnerabilitate. În jurnal, identitatea nu se afirmă, ci se tensionează. Ea nu este exprimată, ci negociată. Ea nu se prezintă ca un portret finisat, ci ca un atelier viu, în care sinele este lucrat în timp real. Cele trei figuri pe care acest articol le analizează — Blecher, Acterian, Iuga — pot fi citite ca trei ipostaze ale acestui atelier interior. Fiecare reprezintă o structură identitară modelată de o alteritate dominantă: Blecher de alteritatea corpului dureros, Acterian de alteritatea feminității anxioase, Iuga de alteritatea erotică și senzorială. Fiecare jurnal nu doar înregistrează aceste alterități, ci le transformă în material identitar, într-o formă de expresie ce redefinește raportul dintre scris și interioritate.

În acest sens, identitatea diaristică nu poate fi înțeleasă decât printr-o teorie a transfigurării: sinele intră în scriitură fragmentat, confuz, afectat de alteritate, dar iese transfigurat — reorganizat, repus în ordine, reînțeles. Transfigurarea nu este o „estetizare" a vieții, ci un mod de a trăi în interiorul scrisului, un mod de a transforma precaritatea în discurs, vulnerabilitatea în voce, fragilitatea în formă. Astfel, jurnalul intim românesc devine un document al identității în devenire, dar și un document al identității în tensiune. El nu oferă soluții, ci expune întrebări; nu oferă concluzii, ci procese; nu oferă stabilitate, ci mișcare. Este locul în care subiectul experimentează sinele ca proces, nu ca rezultat; ca dialog, nu ca monolog; ca negocieri succesive între ceea ce este și ceea ce i se întâmplă, între ceea ce dorește și ceea ce îl rănește.

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[5] Max Blecher, *Vizuina luminată. Jurnal de sanatoriu* (București: Editura Humanitas, 2014)
[6] Jeni Acterian, *Jurnalul unei fete greu de mulțumit*, ed. Arșavir Acterian (București: Editura Humanitas, 2012)
[7] Nora Iuga, *Fasanenstrasse 23 – O vară la Berlin*
[8] Mihail Sebastian, *Jurnal: 1935–1944*, ed. Gabriela Omăt (București: Editura Humanitas, 1996)
[9] Monica Lovinescu, *Jurnal* (4 vol.) (București: Editura Humanitas, 2002–2010)

Prin urmare, jurnalul intim românesc nu trebuie privit ca o colecție de fragmente biografice, ci ca o scenă a identității, un spațiu în care alteritatea este integrată în însăși textura discursului și în structura sinelui. În această scenă, diaristul nu se prezintă, ci se caută; nu se afirmă, ci se problematizează; nu se stabilește, ci se dezvăluie în formele tranzitorii ale devenirii sale.

Această introducere extinsă are rolul de a pregăti interpretarea celor trei autori analizați în articol și de a oferi cadrul conceptual necesar pentru înțelegerea fenomenului identității liminale: un fenomen care nu se regăsește doar la nivel tematic, ci se manifestă în structura însăși a scrisului diaristic. E greu de găsit, în literatura română, o explorare mai radicală a alterității corporale decât cea realizată de Max Blecher. În "Vizuina luminată" ca nu voi fișa în notele sale diaristice, corpul bolnav nu este un element secundar, ci centrul ontologic al existenței. Nu este un vehicul al sinelui, ci un adversar, o stranietate intimă, o prezență care nu poate fi ignorată, pentru că întrerupe necontenit continuitatea vieții.[10]

Pentru Blecher, corpul devine alteritate absolută. El nu stabilește o graniță între sine și lume, ci o fisură în interiorul sinelui, o ruptură între dorință și posibilitate, între percepție și materie. Când scrie: „Trupul nu mă mai ascultă", nu consemnează doar un fapt medical, ci formularea unei crize de identitate. Corpul îl trădează; sinele și corpul nu mai sunt una. Această fractură produce un fenomen unic: identitatea diaristică blecheriană se constituie în intervalul dintre corporalitate și interioritate. Boala îl obligă să vadă lumea „prin corp", nu „cu corpul", iar această percepție modificată transformă realul într-o substanță instabilă, onirică, uneori halucinatorie. Spațiul sanatoriului devine o heterotopie, un loc paralel în care timpul stagnează, în care viața e suspendată, în care identitatea este prinsă între două lumi: cea a celor sănătoși și cea a celor condamnați. Blecher locuiește exact acest prag. Scrisul este singura formă de continuitate. Dacă trupul se destramă, discursul se poate recompune. Transfigurarea diaristică devine astfel act ontologic: identitatea se reface în text, nu în corp.

Această situație intermediară în care Blecher își scrie existența – suspendat între trăire și imposibilitatea trăirii, între luciditate și dezintegrarea pe care corpul o impune – generează o experiență ontologică radicală. Pentru Blecher, boala nu este doar o temă, ci un regim al ființei. Ea nu reprezintă o anomalie periferică a existenței, ci adevărul ei cel mai tulburător. Corpul bolnav nu face decât să dezvăluie fragilitatea structurală a sinelui, modul în care identitatea, în esența ei, este mereu expusă posibilității destrămării. În acest sens, Blecher nu se limitează la descrierea suferinței, ci o transformă într-un dispozitiv cognitiv. El vede, prin intermediul durerii, ceea ce un corp sănătos ar ascunde: instabilitatea fundamentală a percepției, caracterul precar al realității, discontinuitatea raporturilor dintre sine și lume. În scriitura lui, fenomenologia devine inseparabilă de corporalitate.[11] Lumea nu se constituie ca obiect de contemplare, ci ca un câmp al vibrațiilor, al modificărilor subtile, al percepțiilor fragmentate care traduc direct intensitatea afectivă a durerii.[12]

Astfel, alteritatea corporală blecheriană nu produce doar o ruptură identitară, ci și o hipersensibilizare a percepției. Corpul bolnav filtrează lumea prin propria fragilitate, ceea ce face ca realitatea să apară în jurnal ca o materie schimbătoare, aproape lichidă, lipsită de stabilitatea obiectelor obișnuite. Blecher descrie această stare nu prin termeni medicali, ci prin imagini poetice accelerate, care au forța unei revelații. Lumea este resimțită ca apropiindu-se și îndepărtându-se în același timp, ca intensificându-se și evaporându-se simultan; obiectele par să se „umfle" sau să „respire", nu pentru că autorul proiectează asupra lor trăiri subiective, ci pentru că percepția sa — scăldată în suferință — transfigurează constant realul. Această hiper-percepție, situată între luciditate și delir, transformă spațiul în care diaristul trăiește într-un teritoriu liminal. Sanatoriul, camera, patul, corpurile celorlalți pacienți nu mai aparțin pe

[10] Max Blecher, *Vizuina luminată. Jurnal de sanatoriu*
[11] Maurice Merleau-Ponty, *Phénoménologie de la perception* (Paris: Gallimard, 1945)
[12] Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (New York: Oxford University Press, 1985)

deplin lumii materiale, ci devin emanații ale fluxului interior al conștiinței. Spațiul nu mai este un simplu decor, ci o prelungire a corpului alienat: un spațiu elastic, instabil, uneori ostil, alteori aproape oniric, în care fiecare obiect capătă o intensitate semnificativă. Sanatoriul devine, pentru Blecher, ceea ce Foucault ar numi o heterotopie absolută, un loc al alterității în care însuși modul de a fi în lume este suspendat.[13] Această heterotopie nu îl izolează pe diarist de lume, ci îl aruncă într-o experiență de supra-conștiință. Timpul din sanatoriu nu este timpul cronologic; el curge într-un ritm aparte, fie accelerat de durere, fie extins în interminabile momente de imobilitate. Blecher notează acest timp dislocat în fraze care au ritmul respirației dificile: sacadate, adesea incomplete, ca și cum textul ar încerca să prindă ceva care deja se destramă. Temporalitatea devine, în mod inevitabil, liminală: diaristul trăiește în interval, într-o zonă care nu aparține nici pe de-a-ntregul vieții, nici morții.

În acest punct, scrisul devine nu doar o consemnare, ci un act de rezistență ontologică. Dacă realitatea se destramă, dacă trupul se rupe în multiple senzații necontrolabile, atunci doar discursul poate impune o formă. Jurnalul îi oferă lui Blecher un cadru în care fragmentul existențial poate fi organizat într-o structură poetică. Transfigurarea diaristică nu este o simplă estetizare a durerii, ci un mod de a o înțelege, de a-i oferi o arhitectură simbolică, de a o înscrie într-o ordine care lipsește total la nivelul corporalității. Pentru Blecher, scrisul este un substitut al corpului: un corp simbolic, o piele textuală care poate reține ceea ce trupul real nu mai poate suporta. În paginile sale, identitatea nu se recuperează, ci se reinventează. Sinele nu mai este garantat de stabilitatea corporală; el este construit în și prin limbaj. Jurnalul devine astfel un organ vital, un spațiu în care identitatea poate continua să existe, chiar și în condițiile în care existența biologică este profund amenințată. Mai mult, această transfigurare nu îl situează pe Blecher în sfera confesiunii sentimentale, ci în aceea a unei fenomenologii literare. El nu caută compasiune și nici o justificare a propriei suferințe, ci o formulă prin care experiența dureroasă poate fi înțeleasă ca relație între sine și lume. Boala nu este marginală, ci revelatoare: ea dezvăluie precaritatea ființei și adevărul că identitatea nu este niciodată autonomă, ci dependentă de forma și funcția corpului.

Spațiul scriiturii devine astfel o punte între sine și alteritatea care îl bântuie. În jurnal, Blecher nu mai este victima corpului său, ci interpretul lui. Prin această interpretare, prin această reorganizare hermeneutică a durerii, scrisul dobândește funcție terapeutică, dar și existențială, poetică, filosofică. Într-o lume care se dezintegrează în jurul său și în interiorul său, jurnalul este singurul loc în care diaristul poate stabili o legătură coerentă între percepție, memorie și sens. În final, identitatea blecheriană apare ca un continuum al trecerilor dintre praguri: pragul corporalității, pragul percepției, pragul temporalității, pragul discursului. Blecher trăiește și scrie din interiorul acestor limite, iar jurnalul devine expresia unei existențe care nu se poate fixa decât în text. Identitatea lui este prototipul identității liminale: esențial fragilă, esențial expusă, esențial transfigurată.

În jurnalul lui Jeni Acterian, alteritatea nu se manifestă prin corp, ci prin presiunea feminității într-o epocă patriarhală, presiune care intră în conflict frontal cu intelectualitatea, sensibilitatea și anxietățile ei moderne.[14][15] Acterian trăiește între două lumi: lumea convențiilor interbelice, care așteaptă stabilitate, cumințenie, conformitate, și lumea interioară a unei tinere care își dorește libertate intelectuală, intensitate afectivă, afirmare artistică. În această tensiune, feminitatea devine un loc liminal, o identitate nefixată, instabilă, problematică. Note precum „Mi-e teamă că nu voi fi nimic”[16] reprezintă exact această alteritate interioară care își contestă propriile posibilități. La Acterian, alteritatea este psihică: este vocea care îi spune că nu poate,

[13] Michel Foucault, „Des espaces autres,” *Architecture, Mouvement, Continuité* 5 (1984)
[14] Jeni Acterian, *Jurnalul unei fete greu de mulțumit*
[15] Bianca Burța-Cernat, *Fotografie de grup cu scriitoare uitate. Proza feminină interbelică* (București: Editura Cartea Românească, 2011)
[16] Jeni Acterian, *Jurnalul unei fete greu de mulțumit*

că nu este destul, că drumul ei este blocat. Jurnalul devine un spațiu de confruntare cu această voce străină care o bântuie.

Dar, spre deosebire de Blecher, Acterian nu transfigurează suferința corporală, ci neliniștea intelectuală și afectivă. Identitatea ei se produce în analiza neobosită a sinelui. De aceea, stilul ei diaristic este direct, nervos, tăios, vibrant. Scrisul nu o salvează de corp, ci de propriile îndoieli. În scriitură, ea caută nu un refugiu, ci o structurare a haosului interior. Dacă Blecher reprezintă corporalitatea sfâșiată, iar Acterian feminitatea neliniștită, Nora Iuga reprezintă corporalitatea triumfătoare, o corporalitate reinventată în registru erotic-poetic chiar și la vârsta matură.

Iuga reintroduce eroticul într-un spațiu în care societatea tinde să-l elimine: feminitatea matură. În jurnalul ei, eroticul nu este doar senzualitate, ci alteritate eliberatoare. Este modul prin care diarista se desprinde de normele sociale ale vârstei, modul prin care refuză să fie definită prin declin, modul prin care transformă corpul într-un teritoriu al posibilității. Note precum „Corpul meu vibrează încă”[17] sunt mici manifeste ale unei identități care nu se supune temporalității biologice. Blecher scrie despre un corp care se destramă; Iuga, despre un corp care reînflorește. Amândoi folosesc corpul pentru a transfigura realitatea, dar în direcții opuse: unul coboară în abis, celălalt urcă în lumină. Scriitura Norei Iuga este exuberantă, ludică, poetică. Identitatea ei este fluidă, neliniară, liminală în alt sens: se situează între maturitate și tinerețe simbolică, între melancolie și vitalitate erotică, între memorie și prezent.

Din analiza comparată a lui Max Blecher, Jeni Acterian și Nora Iuga se desprinde cu o claritate impresionantă faptul că alteritatea nu acționează în jurnal ca o instanță opozitivă, ci ca un mecanism profund generativ, un impuls structural care determină apariția și evoluția identității diaristice. În loc să fie percepută ca o forță negativă, care destabilizează orice încercare a eului de a se construi, alteritatea devine chiar condiția posibilității identității, spațiul în care aceasta poate lua formă, poate intra în dialog cu sine însăși și, mai ales, poate trece prin procesul esențial al transfigurării.

În cazul lui Max Blecher, alteritatea se manifestă prin prezența corpului ca entitate radical străină, un corp care nu îi mai aparține diaristului, ci care îi rezistă, îl condiționează, îl trădează. Această alteritate corporală nu este un obstacol accidental al existenței, ci locul cel mai intim și cel mai violent în care identitatea este pusă la încercare. În fața durerii, a imobilității și a dezmembrării corporale, Blecher descoperă un sine profund vulnerabil, dar tocmai această vulnerabilitate produce o intensificare a percepției și o hipersensibilitate intelectuală care transformă corpul în motorul scriiturii. Alteritatea corpului obligă identitatea să se exprime, să se analizeze, să se reinventeze. În lipsa acestei alterități, discursul blecherian nu ar fi putut atinge aceeași densitate ontologică, aceeași forță a lucidității și aceeași profunzime fenomenologică.

Pentru Jeni Acterian, alteritatea nu este corporală, ci psihică și socială. Ea nu suferă din cauza unei rupturi între sine și trup, ci din cauza unei rupturi între sine și normele epocii. Feminitatea devine o formă de altul, o construcție culturală care nu se suprapune peste interioritatea ei. Alteritatea feminității modernizate — o feminitate aspirantă, anxioasă, vulnerabilă și contradicorie — pune identitatea acteriană în situația de a se interoga necontenit. Acterian trebuie să negocieze între ceea ce dorește să fie și ceea ce societatea îi permite să fie; între sensibilitatea sa intensă și exigențele unei lumi literare dominate de bărbați; între nevoia de afirmare intelectuală și fragilitatea emoțională care o însoțește. Alteritatea, în cazul ei, devine o structură afectivă și intelectuală: nu este doar un alt exterior, ci un alt interior, vocea care o contestă permanent. Iar jurnalul ei devine un câmp de luptă între aceste ipostaze incongruente ale sinelui, un loc în care identitatea se scrie tocmai pentru că nu poate ajunge la o formă stabilă.

[17] Nora Iuga, *Fasanenstrasse 23 – O vară la Berlin*

În diaristica Norei Iuga, alteritatea se prezintă într-o formă diferită: este alteritatea vârstei, a corpului matur într-o societate care asociază feminitatea cu tinerețea și o privează de vizibilitate erotică odată cu trecerea timpului. Iuga refuză această construcție culturală și transformă corpul matur într-un spațiu al vitalității și al jubilației senzoriale. Erotismul devine alteritatea care o provoacă să se reinventeze, să nu rămână captivă într-o identitate rigidă, să își revendice libertatea de a simți și de a scrie. În cazul ei, alteritatea nu este sursa unei crize, ci sursa unei expansiuni identitare: corpul nu limitează, ci eliberează; vârsta nu constrânge, ci oferă o altă perspectivă asupra dorinței și expresiei sinelui. Jurnalul devine spațiul în care această alteritate erotică este transfigurată în poezie, în ludic, în vitalitate discursivă.

Ceea ce leagă aceste trei modele este faptul că, în toate, alteritatea este mediul în care identitatea se poate constitui. Jurnalul nu fixează eul, ci îi oferă un spațiu de translație, de devenire, de negociere cu formele alteritare care îl marchează. Identitatea diaristică nu merge „în ciuda" alterității, ci prin alteritate. Fiecare autor este forțat să-și pună întrebări despre sine, despre limitele sale, despre natura realității și despre propriile vulnerabilități tocmai pentru că există un alt care îl împinge să o facă: corpul, norma, vârsta, dorința, boala, frica, istoria. Alteritatea este oglinda care îl obligă pe diarist să se privească și, paradoxal, este condiția care îi permite să scrie. Astfel, alteritatea nu este obstacolul identității diaristice, ci motorul ei, forța care o pune în mișcare și care o transformă. Fără alteritate, nu ar exista tensiune; fără tensiune, nu ar exista scriitură; fără scriitură, identitatea diaristică nu ar putea să se manifeste în plenitudinea ei. Identitatea nu este o formă, ci un proces al traversării; iar ceea ce se traversează este întotdeauna alteritatea. Prin urmare, putem afirma că jurnalul intim românesc este, în mod structural, un spațiu de intensificare a alterității. Fie că este viscerală, psihologică, erotică sau culturală, alteritatea se încarcă în discurs, devine poezie, devine analiză, devine ritm identitar. În jurnal, sinele nu este niciodată singur: el este mereu în dialog cu un altul care îl tulbură, îl fragilizează, îl expune și, în același timp, îl creează.

Analiza corpului la Blecher, a feminității la Acterian și a erotismului la Iuga arată că jurnalul intim românesc nu este un discurs despre identitate, ci un discurs al identității în devenire. Alteritatea, în multiplele ei forme, nu anulează sinele; îl obligă să se producă textual. Identitatea diaristică nu este un nucleu stabil, ci o succesiune de treceri, un spațiu liminal în care subiectul poate explora, negocia și transfigura ceea ce îl rănește, îl limitează sau îl eliberează. Diaristica românească devine astfel o hartă a glasurilor în tranzit, o poezie a corpului, o estetică a fragilității și o etică a confruntării cu celălalt.

În tradiția hermeneuticii ricoeuriene, identitatea nu este o entitate stabilă, ci un proces narativ în permanentă reconfigurare. Paul Ricoeur distinge între idem (identitate ca permanență) și ipse (identitate ca promisiune, ca devenire).[18] Jurnalul intim funcționează cu precădere în registrul ipseității: diaristul nu își reafirmă identitatea, ci o negociază. În scriitură, sinele nu se confirmă, ci se exersează, iar exercițiul presupune un dialog constant cu alteritatea.

Fenomenologia corpului, în viziunea lui Merleau-Ponty, aduce un alt fundament crucial pentru analiza diaristică. Corpul nu este o carcasă a sinelui, ci condiția posibilității percepției. Pentru diarist, corpul devine prima alteritate: o prezență care limitează, dar și deschide. Blecher oferă un caz în care corporalitatea se transformă în punct de prăbușire ontologică, în timp ce Iuga o transformă într-un loc al libertății poetice. Astfel, corporalitatea diaristică nu este un element secundar, ci un mediu liminal al existenței.[19]

Teoria alterității propusă de Emmanuel Levinas poate explica, de asemenea, felul în care diaristul se poziționează față de sinele său și față de lume. Alteritatea nu este un obstacol, ci o chemare, o provocare care obligă subiectul la reflecție, la responsabilitate, la reevaluarea sinelui.[20]

[18] Ricoeur, *Soi-même comme un autre*
[19] Merleau-Ponty, *Phénoménologie de la perception*
[20] Emmanuel Levinas, *Totalité et infini: Essai sur l'extériorité* (La Haye: Martinus Nijhoff, 1961)

Dinspre psihanaliză, Julia Kristeva introduce conceptul de étrangeté intérieure, străinătatea din interior, care devine relevant pentru scriitura diaristică. Acterian trăiește intens această formă de alteritate: îndoiala, anxietatea, neliniștea devin prezențe interne cu care diarista se confruntă constant. Aici, alteritatea nu vine din afară, ci chiar din intimitatea cea mai profundă a sinelui.[21]

O primă direcție de interpretare privește jurnalul ca loc al auto-narațiunii deschise, al unei identități în permanentă devenire. Scrisul diaristic nu consemnează un sine stabil, ci unul care se caută și se reconfigurează continuu. Acest proces este vizibil în felul în care diaristul își interpretează experiențele, își reformulează reacțiile și își construiește treptat propria imagine de sine.

Un alt aspect central este corporalitatea, înțeleasă ca element constitutiv al identității. În jurnal, corpul nu apare doar ca temă, ci ca instanță care modelează percepția și limitează sau amplifică trăirea interioară. La Blecher, experiența corporală, marcată de boală, devine o formă radicală de alteritate; la Nora Iuga, trupul este sursă de vitalitate, sensibilitate și erotism; la Acterian, corporalitatea se intersectează cu presiunile sociale și cu propriile conflicte interioare. Corpul funcționează astfel ca „prim alter", un partener inevitabil în formarea sinelui diaristic. Scrisul diaristic are totodată un caracter performativ: diaristul nu doar consemnează, ci își produce identitatea prin actul scrierii.[22] Oscilațiile tonului, autoanaliza, fragmentaritatea, intensificarea imaginii, poetizarea corporalității — toate acestea sunt moduri prin care alteritatea este convertită în limbaj. Fiecare autor își dezvoltă propriul stil de a textualiza tensiunea dintre sine și ceea ce îl destabilizează.

Conceptul central al lucrării, transfigurarea liminală, descrie tocmai acest proces prin care experiența nu este transmisă direct în text, ci trece printr-o stare intermediară — o zonă de suspendare între afect și discurs, între corp și sens. Liminalitatea este locul unde experiența se reorganizează, iar transfigurarea reprezintă identitatea emergentă născută din traversarea alterității. Analiza se desfășoară pe trei niveluri interdependente: experiențial — identificarea formei de alteritate care destabilizează subiectul: corpul la Blecher, conflictul interior și presiunea epocii la Acterian, vârsta și dorința la Iuga, discursiv — observarea strategiilor prin care jurnalul transformă alteritatea în text: fragmentaritate, ritm afectiv, imagistică intensă, ezitare confesivă, poetizare, identitar — conturarea sinelui transfigurat, rezultat al procesului de negociere cu alteritatea: identitatea poetic-ontologică la Blecher, modern-reflexivă la Acterian, erotic-poetică a maturității la Iuga. În ansamblu, demersul arată că identitatea diaristică nu se afirmă în absența alterității, ci în chiar confruntarea cu aceasta. Jurnalul devine spațiul privilegiat al transformării, locul unde alteritatea se convertește în resursă ontologică și estetică, iar scriitura devine instrumentul prin care experiența capătă formă și sens.

Jurnalele lui Max Blecher, Jeni Acterian și Nora Iuga dezvăluie o idee fundamentală: identitatea din jurnalul intim nu este niciodată un dat, ci un proces care se desfășoară în interiorul unui spațiu liminal. Corpul bolnav, feminitatea modernă, erotismul matur, frica, dorul, melancolia, vulnerabilitatea și luciditatea sunt toate forme ale alterității prin care diaristul trece. Jurnalul este scena acestei treceri, locul în care sinele își observă, își notează, își negociază și își transfigurează propriile conflicte. Max Blecher transformă suferința în fenomen poetic, iar corpul devine locul unui dialog dureros între sine și ceea ce îl depășește. Tensiunea dintre percepție și durere produce o identitate fragilă, dar intensă, una dintre cele mai puternice reușite ale literaturii diaristice românești. Jeni Acterian trăiește feminitatea ca neliniște, ca autocritic, ca o identitate în tensiune cu normele epocii. În cazul ei, alteritatea este psihologică, intelectuală, afectivă; transfigurarea se naște din confruntarea cu îndoiala. Nora Iuga, în schimb, transformă alteritatea corporalității mature în vitalitate și ludic. Identitatea ei erotic-poetică își extrage forța nu din suferință, ci din bucuria senzorială.

[21] Julia Kristeva, *Étrangers à nous-mêmes* (Paris: Fayard, 1988)
[22] Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (New York: Routledge, 1990)

Împreună, cele trei modele arată că identitatea diaristică românească este structural liminală: se situează între două lumi, două corpuri, două vârste, două moduri de a fi. Jurnalul intim devine locul în care subiectul își poate vedea propriile limite și, în același timp, locul în care poate depăși aceste limite prin transfigurare. Astfel, secole de estetică autobiografică se rescriu în paginile diaristicii românești: jurnalul nu este o arhivă, ci un progres; nu este un depozit al sinelui, ci o travsersare continuă a sinelui. Acolo unde autobiografia caută coerență, jurnalul acceptă fragmentul. Acolo unde memoria caută ordine, jurnalul acceptă turbulența. Acolo unde identitatea caută stabilitate, jurnalul îi oferă libertatea de a devein identitatea diaristică românească — în formele ei corporale, intelectuale, erotice și etice — demonstrează că alteritatea nu este o amenințare, ci o resursă. Ea este solul fertil pe care jurnalul face să crească nu doar mărturia vieții, ci și literatura.

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# POSTMODERNISM IN THE NOVELS OF MIRCEA CĂRTĂRESCU

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***Abstract:*** *Mircea Cărtărescu's postmodern works shift the emphasis from the values of rationality and progress, defining features of modernism, to techniques specific to postmodern poetics, such as fragmentation, pluralism, indeterminacy, hybridization, recycling, redistribution, irony, deconstruction, intertextuality, immanence and others. The narrative structure frequently relies on recurrent patterns, repeated and varied within the same text, in a manner that evokes the principle of fractality. Stylistic and thematic redundancy is also evident at the level of the narrative voices, which display a pronounced autobiographical character. These discursive and narrative strategies erode traditional genre boundaries and articulate a network of seemingly marginal details that, taken together, shape a complex, layered, and often chaotic representation of reality. Cărtărescu's prose becomes a space of experimentation and discovery, a space of transformations, a continuous oscillation between the real and the fantastic, between the uncanny and the ordinary. His novels reject traditional narrative direction and temporal linearity, offering instead a labyrinthine and / or chameleonic structure marked by shifts between autobiographical, oneiric, and fantastic planes. In "Solenoid", the narrator-character simultaneously explores his own existence, present reality, and alternative worlds through a characteristically postmodern discourse. In "Orbitor", this same indeterminacy becomes a key to interpretation, through a complex weave of real and fictional events that underscores the impossibility of identifying a single or absolute truth. Mircea Cărtărescu's texts constitute spaces of experimentation, of memory exploration, of fragmentation, of blurred boundaries, and of the interpenetration of multiple worlds, in which questions do not have a single answer and literary discourse becomes an instrument for probing meaning.*

***Keywords:*** *postmodernism, modernism, fragmentation, multiple worlds, Cărtărescu's prose*

O analiză atentă a postmodernismului relevă că multe dintre trăsăturile sale considerate definitorii nu reprezintă inovații absolute, ci rezultatul recuperării, resemantizării și reconectării unor strategii estetice și conceptuale preluate din diverse curente literare anterioare. Postmodernismul, în schimb, va oferi o nouă viziune, o nouă întrebuințare a instrumentelor, a tehnicilor, va aduce o notă ironică mai mare, și va accepta necondiționat efemeritatea, fragmentarea, discontinuitatea și haosul, „se (va) întoarce la acea gândire, a lui Nietzsche în particular, care subliniază haosul profund al vieții moderne și rezistența sa în fața gândirii raționale”[1], dar, cu toate acestea, nu va fi *doar* o versiune a modernismului. Există, totuși, o părere unanimă în jurul acestui curent, care este definit, în general, prin următoarele elemente poetice: *autoreflexivitate, intertextualitate, amestecare de genuri, carnavalizare, polifonie, prezența eterogenului, impuritatea codurilor, ironie metafizică, derealizare, distrugerea iluziei mimetice, nedeterminare, deconstrucție, reasamblarea chestiunii istoriei și a marilor utopii emancipatorii, revenirea referențialității și subiectul renunțării (sub o formă fragmentată și cu o subiectivitate exacerbată), refuzul diviziunii dintre subiect și obiect, participarea cititorului la sensul operei, revenirea eticii, discurs narativ mai „lizibil”,*

[1] David Harvey, *Conditia postmodernitatii.* În limba română de Cristina Gyurcsik Irina Matei, Timișoara: Amarcoro, 2002, p. 52.

*actualizarea genurilor și conținuturilor vechi din trecut, hibridizarea culturii savante și culturii de masă*[2] (traducere proprie din André Lamontagne).

În acest cadru teoretic, marcat de reevaluarea diferențelor și a pluralității formelor de existență, literatura lui Mircea Cărtărescu oferă un teren privilegiat pentru observarea modului în care postmodernismul se manifestă și se reconfigurează în spațiul românesc. În acest sens, debutul analizei poate fi orientat către *Travesti*, un text reprezentativ pentru modul în care Cărtărescu internalizează și rearticulează procedeele postmoderne. *Travesti* este un roman introspectiv, centrat pe explorarea traumelor din adolescență. Confesiunea personajului-narator începe prin adresarea unor întrebări care au ca scop sondarea traumei ce a pus stăpânire pe acesta („Prietene, cum să mă lupt cu himera mea ?”[3]). Intertexualitatea se întâlneste în secvența în care sunt prezentate acțiunile și preocupările din tabăra la care personajul-narator a participat împreună cu alți colegi - pentru exemplificarea acestora ne putem îndrepta către discuțiile lui Savin cu Fil (Felicia) despre Schopenhauer, referirile la autorul austriac-german Rilke și la poetul francez Gérard de Nerval („în paginile încărcate de poze cu actori cu reclame de automobile […] și puteai avea surpriza să găsești între kitsch-urile mizerabile, fragmente dintr-un sonet de Rilke sau, în întregime, *El Desdichado* al lui Nerval[4]”). În *Travesti*, dublul și androginia sunt principalele coordonate („Victor, dublul meu fără pată și prihană, închistat sub apa-nghețată a oglinzii.”[5]; „pe fata cu trăsături de băiat melancolic o chema Lulu ![6]), iar prin tratarea lor este demitizată imaginea valorilor imuabile referitoare la sexualitate și gen - decanonizarea ajungând să fie folosită ca instrument de subversiune a valorilor și a *marilor scenarii* / *unicului adevăr*. Derealizarea este întrebuințată pentru păstrarea incertitudinii, pentru estomparea granițelor dintre realitate și vis („Am coborât ore în șir pe scărița din lemn […][7]”) sau pentru a oferi o alternativa *altei lumi* („Unde mă aflam ? Și de ce știam atât de bine că mai fusesem aici ?”[8]). Dublul va avea ramificații până la *Solenoid*. Dacă în *Travesti* apare un cordon ombilical („de mult putrezit în mine”[9]), în *Solenoid*, rămășițele vor *ieși* la suprafață, încheindu-se în felul acesta o *buclă stranie*. Mihai Iovănel spune că romanul „*Travesti* conține deja prefigurată întreaga structură din trilogia *Orbitor*”[10] - ficțiunea ca „discurs anamnetic prin care se recuperează o arhitraumă din copilărie bine camuflată (travestită) sub o poveste prin care memoria naratorului rescrisese acea traumă pentru a o face suportabilă”[11]. Trauma din *Travesti,* spunea Iovănel, este dublă: „moartea surorii gemene în copilărie și tentativa de viol asupra naratorului inițiată de Dan Nebunul. În *Orbitor* arhitrauma este compusă, cvasiidentic, dintr-un frate geamăn pierdut, Victor, și din încercarea de viol a lui Dan Nebunul asupra naratorului Mircea”[12].

*Orbitor, Aripa stângă* conturează istoria unei familii, a neamului Badislavilor, narațiuni ce vor fi întrerupte brusc de fragmente care aparent n-au nicio legătură cu *povestea,* dar care fac *cititorul să privească simultan toate ecranele* și să identifice relația care se stabilește între acestea. După cum spunea Bogdan-Alexandru Stănescu, *Orbitor* este „ordonat sub aspectul unui labirint închis, al unui complex de peșteri menite să-l facă pe sărmanul vizitator să se

[2] André Lamontagne, *Métatextualité postmoderne: de la fiction à la critique,* Études littéraires, 30(3), 61–76. https://doi.org/10.7202/501214ar, consultat în 20 iunie 2024, URL: < https://www.erudit.org/fr/revues/etudlitt/1998-v30-n3-etudlitt2263/501214ar.pdf>.
[3] Mircea Cărtărescu, *Travesti*, București: Humanitas, 2019, p. 7.
[4] *Ibid.*, p. 19.
[5] *Ibid.*, p. 49.
[6] *Ibid.*, p. 101
[7] *Ibid.*, p. 120.
[8] *Ibid.*, p. 120.
[9] *Ibid.*, p. 134.
[10] Mihai Iovănel, *Istoria literaturii române contemporane 1990-2020*, București: Polirom, 2021, p. 375.
[11] *Ibid.*, p. 375.
[12] *Ibid.*, p. 375.

piardă în interiorul lor ”[13]. Autorul argumentează mai departe în favoarea autoreferențialității, a tehnicii *mise en abyme* utilizate de prozatorul postmodern, textul ieșind din propriul corp, metatexual, mai întâi din „pântecele naratorului”, apoi prin „covorul țesut de Maria” și în „apartamentul lui Hermen” [14]. În primul volum al trilogiei, așa cum preciza Ion Bogdan Lefter, se regăsește *același suflu* ca în *Nostalgia* și *Travesti*, plăcerea „alunecării din realismul cel mai concret-biografic în fantasticul cel mai halucinant, dacă se poate spune așa, regăsim atracția pentru imagini strălucitoare și obsesia plaselor simbolice care subîntind existența, trecutul, visele – totul.”[15]. Derealizarea este o altă particularitate a romanului *Orbitor* - spațiul narativ se transformă permanent, devine fluid, se modifică în unul al incertitudinilor ontologice („Dar acum nu era o singură ușă, ca în realitate, ci vreo zece, înșirate de-a lungul întregului bloc”[16]; „Era un palier identic cu al nostru și totuși complet diferit, cu cât mai asemănător în mare, cu atât mai diferit în detalii, era alt univers care urla amenințător, glacial, în care eram cu totul pierdut […] era straniu și înfricoșător de parcă-am fi coborât în infern.”[17]). Astfel, Bucureștiul devine un oraș fantasmagoric, distorsionat, populat de fluturi gigantici („Fluturii de sub năpraznica boltă fâlfâiau tot mai încet din aripi […]”[18]), pierzându-și contururile reale. Infinitatea spațiului din *Orbitor,* spunea Bogdan-Alexandru Stănescu, poate fi observată pe orizontală, fiind, totodată, perforată de *găuri de iepure* prin „care textul poate aluneca dintr-o cameră aflată într-un bloc bucureștean în New Orleans, de acolo în Amsterdamul Cartierului Roșu, iar de acolo înapoi în Bucureștiul interbelic.” [19]. De asemenea, David Damrosch vorbește de cele două coordonate, posibilități, a *specificului local* și a *lipsei oricărei localizări,* pe care mizează Mircea Cărtărescu în *Orbitor* „într-o suprapunere voită a planului local cu acela universal prin figura orașului, a corpului și a cărții”[20]. *Orbitor. Aripa strângă* trece constant de la planul *realității obiective* la cel al visului și al fantasticului, derealizarea putând avea ca fundament și dorința de evadare („Suntem niște copii și copii, dar ai cui, ale cui? Suntem scriși caligrafic, cu aur și cu fecale, dar pentru cine ? Cine citește definitiv povestea săracă a vieții noastre ? Desigur că doar El, Scriitorul. Și o citește o singură dată, în același timp în care o scrie.”[21]). Intertextualitatea, după cum argumenta Rodia Zafiu, care se oprea de data aceasta asupa influenței viziunii eminesciene, este omniprezentă în *Orbitor*, doar că nu marcată explicit în cazul *nodurilor* cu textele lui Mihai Eminescu, ci făcându-și simțită prezența prin aluzii și *manieră stilistică*. De pildă, autoarea compară autoportretele din *Orbitor* cu cele ale (auto)portretului masculin eminescian, găsind asemănări în ceea ce privește „articularea unor elemente-cheie ale descrierii și prin maniera stilistică”[22].

Al doilea volum al trilogiei *Orbitor* păstrează fragmentarea, intertexualitatea, interdisciplinaritatea, hibridizarea și autoferențialitatea cu care suntem obișnuiți în primul tom. În acest fel, amintirile din copilărie, visele și viziunile simbolice se combină fără liniaritate („Degeaba deschid ochii, căci nu mai pot vedea. Degeaba încremenesc în fața ferestrei mele ovale, încercând să prind sunte. […] Mama era acum embrionul din burta cu buric proeminent

[13]Bogdan-Alexandru Stănescu, „Cabinetul de curiozități al domnului Cărtărescu”, în *Harta și legenda: Mircea Cărtărescu în 22 de lecturi*, editori Oana Fotache și Cosmin Ciotloș, București: Editura Muzeul Literaturii Române, 2020, p. 129.
[14]*Ibid,* p. 141-143.
[15] Ion Bogdan Lefter, *O oglindă purtată de-a lungul unui drum. Fotograme din postmodernitatea românească*, Pitești: Paralela 45, 2010, p. 240.
[16] Mircea Cărtărescu*, Orbitor. Aripa Stângă*, Ediția a II-a, București: Humanitas, 2021, p 10.
[17] *Ibid.*, p. 259.
[18] *Ibid.*, p. 394.
[19] Bogdan-Alexandru Stănescu, *op.cit.*, p. 128.
[20] David Damrosch, „Du côté de Ștefan cel mare. *Universalitatea* perifericuluiîn Orbitor I”, în *Harta și legenda: Mircea Cărtărescu în 22 de lecturi*, editori Oana Fotache și Cosmin Ciotloș, București: Editura Muzeul Literaturii Române, 2020, p. 181.
[21] Mircea Cărtărescu, *op.cit.,* p. 395.
[22] Rodica Zafiu, „De parcă un ochi s-ar putea vedea pe el însuși”, în *Harta și legenda: Mircea Cărtărescu în 22 de lecturi,* editori Oana Fotache și Cosmin Ciotloș, București: Editura Muzeul Literaturii Române, 2020, pp. 144-145.

a minții mele, spre ea priveam din toate părțile”[23]). Motivele recurente, cel al fluturelui („Dar mântuirea nu era pentru toți […], ci doar pentru unul, unul dintre toți fluturii ce aleargă să câștige cununa, ce iau cu salt, clipă de clipă, Împărăția”[24]) și al corpului văzut ca microcosmos al universului, conferă o formă caleidoscopică romanului („Aveam sub frunte doi ochi pe care, daca-i închideam, lumea înceta.”[25]; „Nu scriu o carte, ci cresc un embrion în uterul trist al țestei și-al camerei și-al lumii mele.”[26]). *Intertexualitatea* și *interdisciplinaritatea* sunt marcate în *Orbitor. Corpul* prin simbolul fluturelui (ca *simbol al sufletului*), prin influențele autorilor moderniști (Borges, Kafka ș.a.) , dar și prin legăturile cu diverse teorii științifice, cum ar fi cea a fractalilor și a biologiei celulare („vărsare de enzime în interstiții, clădire de proteine în mitocondrii, duplicare a moleculei de AND în nuclee, alunecare de leucocite prin pereți capilari”)[27]. Identitatea este adesea fluidă, ea însăși dizolvându-se în amintiri, vise și transformări simbolice („Primii neuroni, în cranii de pieliță, aducând amintirile speciei și ale străbunilor: palate de marmură transparetizate de lumină”[28]). În *Orbitor* se poate vorbi despre explorarea *traumelor colective* cauzate de atmosfera opresivă a regimului, a realităților opresiunii politice, a fricii și a supravegherii permanente. O altă chestiune care întregește peisajul comunist se referă la reconstrucția Bucureștiului, aspect sugerat prin aluziile la demolări și șantiere („blocul meu a rezistat demolărilor și, până la mamutul congelat al Casei Poporului […] e singura clădire care veghează, singurul obiect vertical într-un loc unde nu a rămas piatră pe piatră”[29]). Astfel, realitatea istorică poate fi pusă în relație directă cu tema corporalității, trauma având rădăcini adânci în societatea din perioada comunistă. Reciclabilitatea și redistribuitatea reies din dorința de a stabili *totul* după o logică *nouă* („Totul trebuia netezit, totul trebuia realcătuit, recitit și reînțeles în logica inițială a lumii”[30]), personajul-narator prezentând lungi reflecții despre viață, lume, mântuire, moarte, artă și credință. Împletirea realității și a visului, în cel de-al doilea volum, accentuează *estomparea granițelor* - oamenii devenind *mijlocitori pentru o gândire cu mult mai înaltă.*

*Orbitor. Aripa dreaptă* păstrează același repetoriu de elemente postmoderne, de la interdisciplinaritate la dualitatea ontologică a metaforei, de la indeterminare la decanonizare, de la autoreferențialitate și imanență la ironie și pluriperspectivism ș.a.. Ion Manolescu vorbește despre influența fizicii și a matematicii în structura narativă a celui de-al treilea volum al romanului, prezentând câteva elemente de „suport teoretic adaptate postmodernist”[31]. Ion Manolescu aduce în discuție aspecte de țin de prezența interdisciplinarității în romanul lui Cărtărescu, cum ar fi *efectul fluturelui, teoria haosului ordonat, bucla Möbius* sau *teoria fractalilor*[32]. Tot el consideră că interdisciplinaritatea este un punct de pornire atunci când avem în vedere scrierile lui Mircea Cărtărescu, deoarece acesta „se dovedește un promotor consecvent al interconectării domeniilor”[33]. În cele ce urmează, autorul prezintă forma hibridă a interdisciplinarității în proza lui Mircea Cărtărescu, pe de o parte, „modelare scientistă a cadrelor ficțiunii”[34], pe de alta, „produsul unui melanj între două viziuni culturale situate în fâșii diferite de spațiu-timp : romantismul și postmodernismul”[35]. Multe din teoriile, conceptele, temele, dar și tehnicile sau procedeele narative utilizate de autorul *Orbitorului* sunt

[23] Mircea Cărtărescu, *Orbitor. Corpul*, Ediția a II-a, București: Humanitas, 2021, pp. 9-36.
[24] *Ibid.*, p. 46.
[25] *Ibid.*, p. 39.
[26] *Ibid.*, p. 21.
[27] *Ibid.*, p. 339.
[28] *Ibid.*, pp. 455-456.
[29] *Ibid.*, p. 15.
[30] *Ibid.*, p. 292.
[31] Ion Manolescu, „Lumea întreagă era un angrenaj”, *în Harta și legenda: Mircea Cărtărescu în 22 de lecturi,* editori Oana Fotache și Cosmin Ciotloș, București: Editura Muzeul Literaturii Române, 2020, pp. 226.
[32] *Ibid.*, p. 226.
[33] *Ibid.*, p. 226.
[34] *Ibid.*, p. 228.
[35] *Ibid.*, p. 228.

reciclate într-o viziune cu totul nouă, specifică discursului narativ postmodern, constituind, după cum prezenta Ion Manolescu, „ un bun exemplu de asimilare prin hibridizare estetică și indeterminare semantică”[36]. *Efectul fluturelui*, spunea Manolescu, o altă teorie întâlnită în *Orbitor*, după cea *lumilor alternative*, este asimilat de Mircea Cărtărescu în cadrul textelor sale din meteorologie, „bătaia aripilor unei insecte în aer […] ar fi de natură să ducă la perturbări majore în cadrul unui sistem meteorologic”[37], generând „variații majore în gândurile, visele și fantasmele naratorului”[38]. Așadar, de la această omniprezență a fluturelui ne putem îndrepta spre dualitatea ontologică a metaforei, în care fluturele nu reprezintă doar un *simbol al sufletului*, al metamorfozei și / sau o reciclare a teoriei din știință, un element care poate produce modificări în *arhitectura lumii*, a romanului, ci și în corpul personajului-narator, limbajul glisând astfel între literal și trop, dacă vom lua în considerare descendența personajului, neamul Badislavilor, al Mariei din Tântava cu capacitați miraculoase de a se înălța. În modul acesta, în *Orbitor. Aripa dreaptă,* se pot identifica pasaje întregi care conțin această ezitare prelungită între funcția literală și cea metaforică cu scopul de a reliefa dimensiunea ontologică, de altfel, fundamentul scrierilor postmoderne : „Pe conturul feței și trupului meu se mulează aripi și pântece inelate, păroase. […]. Sau într-o singură aripă enormă. Un fetus într-o placentă multicoloră. […] Rămân așa, larvă stranie, suspendată între podea și tavan […] Așa mă găsește mama, zi de zi, în zori. Mă atrage iarăși spre pat, ca pe un ghemotoc de hârtie […]”[39]. Un alt exemplu care se află foarte aproape de limita hipertrofiei se află într-un pasaj ce descrie viața subterană : „Eram la milioane de kilometri sub pământ. De fapt, pământul era infinit, uniform și compact, și în toată întinderea lui nemăsurată nu exista decât o imperfecțiune, ca o bulă de aer într-un geam gros, una singură în toată materia nesfârșită: rezerva lui Herman în care, îngenuncheați, contemplam fătul cu părul de aur.”[40]. Inclusiv în acest volum este prezentă autoreferențialitatea, una dintre secvențe face referire la reținerea lui Herman, care era o veche cunoștință a interogatorilor (a mai fost deținut pentru un tablou și un manuscris), doctorul informând că era vorba chiar de manuscrisului lui Mircea („Manuscrisul *tău,* Mircea.”[41]).

*Solenoid* are tot o structură labirintică, în care personajul principal, profesorul de limba română, scrie pentru a (se) înțelege, pentru a căuta un sens al vieții, întreaga sa operă reprezentând o *hartă a creierului*. Criticul Bogdan Crețu afirma într-un articol din 2016 că principala miză a textului este „să combine scrisul şi viaţa, să imprime o tensiune liminală nu doar scrisului, ci şi lecturii, să spulbere orice nucleu de echilibru, orice tendinţă de aşezare în forme clare şi să propună un mod nu neapărat nou, ci convingător, impresionant, nu de înţelegere, de concepere a literaturii, ci de *asumare a ei*.”[42]. Întregul text cărtărescian respinge echilibrul și claritatea, registrele ajungând să nu fie bine delimitate, fapt ce-i relevă acestuia o primă trăsătură postmodernă ce face referire la amestecul de genuri / prezența eterogenului / impuritatea codurilor. Astfel, spunea Bogdan Crețu, „viziunea onirică, coşmarescul, viziunile fantastice, cele strict verosimile nu capătă un statut diferit, întrucît ele nu comunică logic, într-o sintaxă narativă coerentă”[43]. Un alt exemplu relevant pentru natura postmodernă a textului este deconstrucția permanentă a granițelor, reale și ficționale. De pildă, personajul-narator, profesorul de limba română, citește *Căderea* în seara de 24 octombrie 1977 la Cenaclul Lunii, care se ținea în subsolul Facultății de Litere și trăiește o adevărată traumă din cauza receptării

[36] *Ibid.*, p. 234.
[37] *Ibid.*, p. 235.
[38] *Ibid.*, p. 236.
[39] Mircea Cărtărescu, *Orbitor. Aripa dreaptă*, București: Humanitas, pp. 36-37.
[40] *Ibid.*, p.130.
[41] *Ibid.*, p. 132.
[42] Bogdan Crețu, „Literatura ca discurs autorevelat (I)”, în *Observator Cultural*, nr. 810, 2016, consultat în 10 iunie 2024, URL: https://www.observatorcultural.ro/articol/literatura-ca-discurs-autorevelat-i/.
[43] *Ibid.*

depreciative de care are parte poemul, atât din partea colegilor, cât și din partea criticului, conducător al cenaclului. În realitate, Cărtărescu debutează la Cenaclul de Luni în 1978 cu poemul *Căderea,* dar poemul a fost apreciat de criticul Nicolae Manolescu și de colegii săi, după cum o mărturisește însuși autorul: „poemul meu a fost foarte lăudat […] Mi-am imaginat în roman aceeași scenă inversată: toți mă făceau praf, criticul dădea un verdict de repingere absolută și nu mai apucam să ajung scriitor, rămânând un simplu profesor de școală generală […]”[44]. Mai târziu, granițele par să se estompeze și mai mult prin proiectarea realității într-un scenariu imaginar („Poate c-aș fi avut, chiar în spatele meu, o bibliotecă în a cărei vitrină ar fi fost înșirate […] cărțile mele, cu numele meu pe cotoare, cu titluri pe care nu mi le pot imagina.”[45]). Destabilizarea narațiunii tradiționale se realizează prin viziunea diferită pe care o propune textul lui Cărtărescu, astfel, opera ţine „să răstoarne, adesea ostentativ, tot ce o poate apropia de tradiţie”[46]. Autoreferențialitatea este și ea prezentă în *Solenoid*, textul își expune permanent natura de produs literar și face referire la sine („Vreau să scriu cu dare de seamă despre anomaliile mele […] Aș fi putut scrie despre ele romane, dar romanul tulbură și ambiguizează sensul faptelor ”[47]), devenind astfel o *metaficțiune* extinsă. *Solenoid* conține numeroase pasaje în care estre analizat actul scrierii, destabilizând granițele dintre *autor-narator-cititor*: „Povestea vieții mele […] N-am altă pretenție decât să fiu scriitorul – cititor - trăitor al vieții mele.”[48]. Realitatea este pusă la îndoială de personajul-narator, astfel, romanul însuși devine un *solenoid* texual ce are capacitate de *a se autoregenera,* asemenea unui fractal. *Solenoid* ajunge să fie o reflecție asupra propriei construcții, existând mai multe secvențe, ca în *Orbitor*, care fac referire la actul scrierii, la natura memoriei și a imaginației („Ca scriitor te irealizezi […] Multiplici lumi, când propria ta lume ar fi de-ajuns ca să umple miliarde de vieți. ”[49]). Romanul tratează *teme grave,* cum ar fi naturii realității, căutarea sensului vieții, corporalitatea și transcenderea ei, timpul și memoria, alienarea și singurătatea, critica sistemului educațional și conformismul social. Este explorată tema identității personale și / sau colective, punându-se totodată accentul pe ideea de simulacru, respectiv pe cea a *lumilor multiple / posibile*: „Căci un copil n-are doar un viitor , ci bilioane de creode în fața lui […]”[50]. Hyper-textualitatea se remarcă prin descrierea cadrului, Bucureștiul, vila din Floreasca, spațiu cunoscut mai ales din țesătura romanului *Orbitor*. Putem spune că hyper-textul determină cititorul să participe la sensul operei, lăsându-i libertatea să conecteze, să creeze o *rețea de noduri*, cu povestea istorisită de personaje-narator din texte anterioare: „aveam vreo trei ani, în vilișoara din Floreasca unde am locuit prin ’59-‘60”[51]. După cum spunea Radu Vancu, primele secvențe ale romanului sunt *Orbitor*, „o prelucrare cu aceleași instrumente a aceleiași materii”[52], bucla deschisă cu textele precedente ajungând să se închidă spre *jumătatea romanului*[53] spre a oferi alteia posibilitatea de a se deschide: „Stăpânul viselor, marele Isachar, era așezat în fața oglinzii […]”[54]. Însuși refuzul oferirii unor răspunsuri clare cere cititorului de a participa la sensul operei, de a găsi noi variante de interpretare, noi *conexiuni* sau *noduri* care deschid posibilitatea unor *noi lumi*. *Solenoid* nu este turnat pe schema tradițională, unde liniaritatea este respectată, dimpotrivă, este construit din episoade disparate în care visul, realitatea și metafizica se întrepătrund. Romanul combină elemente dintre cele mai diverse de

[44] Mircea Cărtărescu, *Creionul de tâmplărie*. București: Humanitas, 2020, p. 158.
[45] *Idem, Solenoid*, București: Humanitas, 2023, p. 39.
[46] Bogdan Crețu, *op. cit.*
[47] Mircea Cărtărescu, *op. cit.,* p. 89.
[48] *Ibid.,* p. 154.
[49] *Ibid.*, p.51
[50] *Ibid.*, p. 345.
[51] Mircea Cărtărescu, *Solenoid*, București: Humanitas, 2023, p. 9.
[52] Radu Vancu, „Mircea Cărtărescu, *Solenoid*. «Mesia printre sarcopți»”, în *Contributors*, 2016, consultat în 09 iunie 2024, URL: https://www.contributors.ro/mircea-cartarescu-solenoid-mesia-printre-sarcop%C8%9Bi/ .
[53] *Ibid.*
[54] Mircea Cărtărescu, *op.cit.,* p. 279-280.

la cele autobiografice, până la cele științifice și filozofice. Ficționalizarea autobiografiei este una dintre tehnicile preferate de scriitorul postmodern, contribuind, deci, și aici la complexitatea narativă și simbolică a romanului. Personajul-narator din *Solenoid* este un profesor de limba română la o școală din Colentina, care și-a ratat aspirațiile literare, dar care vrea să-și scrie totuși propria-i poveste, aceasta putând fi considerate una din proiecțiile *alternative ale realității*.

Romanul *Theodoros* conține trei părți: *Tudor, Theodoros, Tewodros* și prezintă povestea unui personaj, fiu al unui slujitor de la Ghergani, care ajunge împăratul Etiopiei. Autorul mărturisește în *Nota finală* că sursa de inspirație a romanului a fost *Scrisoarea* lui Ion Ghica adresată lui Vasile Alecsandri. Cezar Gheorghe spune că autorul reușește, pe scheletul unui roman de aventuri, să realizeze o „o sinteză complexă a întregului ethos al civilizației din zona Valahiei, a Arhipelagului grecesc, a Etiopiei și a Iudeii din vremea Împăratului Solomon”[55]. Intertexualitatea mai este evidențiată prin trimiterile la cartea sfântă etiopiană *Kebra Nagast*, la *Biblie*, la un text istoric anonim despre împăratul Tewodoros II, la mitul Zburătorului, la basme, epopei ș.a („Maica ta nu-mplinise încă douăzeci de ani când îți citea în grecește din *Odiseea*, știind că nu vei pricepe prea mult, dar și că nu vei uita muzichia măreață a gândurilor ei”[56]) . Tot Cezar Gheorghe spune că intertextualitatea din *Theodoros* devine o „strategie de imersiune”[57], iar că, spre deosebire de celelalte romane, *Theodoros* ia „structura unei cărți inspirată probabil chiar din cărțile la care se face trimitere în roman: *Alixăndria*, *Istoria lui Skinderiu-împăratu*, elemente din mitologia valahă”[58]. Într-un interviu cu Ramona Ursu, Mircea Cărtărescu declara că a păstrat metoda de scriere, ca la celelalte texte, „de la cap la coadă, fără plan anterior și fără editare. Ca și *Levantul*, ca și *Orbitor* sau *Solenoid, Theodoros* e *the first draft*, scris cu migală într-un șir lung de dimineți fericite dintr-o viață, altfel, extrem de tulbure în ultimii ei doi ani de zile.”[59]. Mircea Cărtărescu argumentează într-un alt interviu alegerea modalității de expunere la persoana a II-a: „Persoana a doua, foarte puțin folosită (*La modification* de Michel Butor e exemplul clasic), e o privire angelică, de mesager narativ, aducînd o perspectivă „etică“. Este imperativul vocii narative, care judecă, admonestează, condamnă sau salvează personajele.”[60] Derealizarea este prezentă la nivelul faptelor ce pot fi atestate documentar, dar care sunt transformate în *punți* către imaginar („Strămoșii tăi dinspre tata fuseseră valahi, viermi ai pământului, truditori vecinic cu privirile către brazda ce dădea pâinea de toate zilele, fără un gând de înalturi, dar cei dinspre mama […]”[61]). Hibridizarea este o altă trăsătură prin care se caracterizează romanul lui Mircea Cărtărescu. Astfel, textul utilizează *liber* convențiile literaturii „de evocare și frescă istorică, de aventuri, de proză mai recentă de factură *fantasy,* în care imaginația lucrează nestingherită uzând, stilistic, de diverse formule ce asociază datul real cu fantasticul spectaculos, de inspirație folclorică și mitologică, schematizări de bandă desenată, apel la marile simboluri arhetipale interpretate liber […]”[62] – de pildă, o secvență relevantă ar fi cea în care este prezentat sfârșitul lui Theodoros („Te-nălțai apoi și mai mult, fără nici o strădunță, către alte

[55] Cezar Gheorghe, „Theodoros – o sinteză a ethosului valah”, în *Observator Cultural*, nr. 1148, 2023, consultat în 10 octombrie 2024, URL: < https://www.observatorcultural.ro/articol/theodoros-o-sinteza-a-ethosului-valah/> .
[56] Mircea Cărtărescu. *Theodoros*, București: Humanitas, 2022, p. 44.
[57] Cezar Gheorghe, *op. cit.*
[58] *Ibid.*
[59] Ramona Ursu, „Mircea Cărtărescu: Theodoros c’est moi. Nu cred că altcineva putea scrie cartea”, Interviu cu Mircea Cărtăresscu, în *Sun Media*, consultat în 30 noiembrie 2024, URL: < https://www.sunmedia.ro/2022/12/17/mircea-cartarescu-theodoros-cest-moi-nu-cred-ca-putea-scrie-cartea-altcineva-interviu/>.
[60] Șerban Axinte, „Într-un fel, artistul este singurul lucru despre care e vorba în opera lui“, Interviu cu Mircea Cărtărescu, în *Observator Cultural*, nr. 1148, 2023, consulatat în 10 iulie 2024, URL: <https://www.observatorcultural.ro/articol/intr-un-fel-artistul-este-singurul-lucru-despre-care-e-vorba-in-opera-lui/>.
[61] Mircea Cărtărescu, *op.cit*., p. 214.
[62] Ion Pop, „O nouă epopee postmodernă”, în *Viața Românească*, Ediția 4, 2023, consultat în 10 iulie 2024, URL: < https://www.viataromaneasca.eu/revista/2023/05/o-noua-epopee-postmoderna/>.

și alte galaxii, ce alcătuiau toate roiuri și roiuri de roiuri, și roiuri roiuri de roiuri de roiuri […]”[63]).

În ansamblu, proza postmodernă a lui Mircea Cărtărescu deplasează accentul de pe raționalitate și progres, repere caracteristice modernismului, către un regim estetic dominat de fragmentarism, pluralism, indeterminare, hibridizare, reciclare textuală, ironie, deconstrucție, intertextualitate și imanență. Literatura lui Cărtărescu se constituie ca un spațiu al experimentului și al transformării, o permanentă oscilație între real și fantastic, între straniu și cotidian. Romanele sale resping linearitatea temporală și direcția narativă tradițională, construind în schimb arhitecturi labirintice sau cameleonice, marcate de intersecții între planuri autobiografice, onirice ș.a.

Așadar, proza lui Mircea Cărtărescu se configurează ca un spațiu al experimentului, al explorării memoriei și identității în ipostazele lor fluide, un teritoriu al fragmentării, al estompării granițelor și al multiplicării perspectivelor, în care căutarea sensului nu se finalizează niciodată într-un răspuns unic. Literatura sa devine, astfel, un instrument al interogației neîntrerupte, al descoperirii și al reconfigurării continue a realului.

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[63] Mircea Cărtărescu, *op. cit.,* 610.

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# PUTTING WAR ON TRIAL IN THE TRIAL OF LUCULLUS: BRECHT'S UNDERMINING OF HERO WORSHIP

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***Abstract:*** *This study examines Bertolt Brecht's "The Trial of Lucullus" as a paradigmatic work in which war itself is put on trial and heroic myths are systematically dismantled through aesthetic, dramaturgical, and conceptual strategies of Epic Theater. While the play is often viewed through a political lens—particularly in connection with Brecht's Marxism and the anti-fascist cultural politics of the postwar period—these abstract turns to a less frequently emphasized dimension: Brecht's anti-political perspective on war. Rather than presenting war primarily as a political phenomenon tied to specific institutions, ideologies, or class structures, "The Trial of Lucullus" extracts it from traditional political discourse and exposes its underlying, transhistorical destructive force. The result is a critique not only of militarism or imperial ideologies but of the human impulse to monumentalize violence, to glorify generals, and to rationalize mass killing through narratives of national greatness. This shift enables Brecht to articulate an anti-militarist stance that is not grounded in geopolitical argumentation but in a fundamental critique of the heroic worldview. War, in this sense, is not condemned because it serves the wrong political interests, but because it systematically extinguishes the value of human experience. Brecht undermines heroism by revealing how little the "hero" can actually account for: Lucullus is unable to name the dead, describe their suffering, or justify the destruction he caused. His triumphs disintegrate under closer scrutiny, ultimately appearing as nothing more than bureaucratic lists of costs and losses. The glorification of war proves to be an act of silencing voices, concealing evidence, and elevating abstract concepts—honor, discipline, greatness—above the concrete realities of hunger, death, and dispossession.*

***Keywords:*** *war, militarism, heroism, critique, power*

Bertolt Brechts Das Verhör des Lukullus erweist sich als ein eindrucksvolles Beispiel für die Fähigkeit des epischen Theaters, jene Narrative zu hinterfragen, durch die Gesellschaften Krieg legitimieren und verherrlichen. Während das Stück häufig als Kommentar zu zeitgenössischen politischen Verhältnissen gelesen wird, reicht Brechts Ansatz tatsächlich über spezifische ideologische oder institutionelle Kritiken hinaus. Das Verhör des Lukullus nimmt eine dezidiert apolitische Haltung ein: Es löst den Krieg aus herkömmlichen politischen Diskursen heraus, um seine tiefer liegenden, universalen Mechanismen der Zerstörung offenzulegen. Für Brecht ist Krieg nicht deshalb verwerflich, weil er den falschen Interessen oder Regimen dient, sondern weil er die grundlegenden Bedingungen menschlichen Lebens systematisch zerstört. Im Zentrum dieser Analyse steht Brechts Demontage des heroischen Mythos. Das Stück legt den kulturellen Impuls offen, Gewalt in ein Spektakel zu verwandeln und Feldherren zu Ikonen zu erheben, und zeigt, wie sehr eine solche Verherrlichung darauf angewiesen ist, Opfer zum Schweigen zu bringen und Leid unsichtbar zu machen. Lukullus – vor ein Tribunal geladen – ist außerstande, die menschlichen Konsequenzen seiner Feldzüge zu benennen. Er kann die Toten nicht nennen, ihr Leid nicht beschreiben, die von ihm verursachte Verwüstung nicht rechtfertigen. Seine gefeierten Siege zerfallen zu bloßen Listen von Beute und Verlusten, ihrer traditionellen militärischen Größe gänzlich entkleidet. Indem Das Verhör des Lukullus die Leere des Heroismus und die Rhetorik, die ihn trägt, entlarvt, formuliert das Stück eine Kriegskritik, die sich einer politischen Einordnung entzieht. Brecht verlagert den Fokus weg von geopolitischen Erzählungen und hin

zu der grundlegenden ethischen Frage, wie Gewalt erinnert, rationalisiert und letztlich verherrlicht wird. Auf diese Weise stellt das Stück die heroische Weltanschauung selbst in Frage und fordert ein Wieder-sichtbar-Machen jener ein, die von der Kriegsmaschinerie ausgelöscht wurden.

Das Stück ist formal von radikaler Einfachheit: Ein römischer Feldherr, dessen Taten in Geschichtsbüchern und Triumphzügen verewigt wurden, muss sich in der Unterwelt einem Gericht stellen. Doch dieses Gericht besteht nicht aus Göttern, Ahnen oder politischen Autoritäten, sondern aus jenen Menschen, deren Stimmen im klassischen Geschichtsbild niemals auftauchen – aus jenen, die Brecht die „lebende Zukunft" nennt. Als Zeugen erscheinen „ein Bauer, ein Sklave, eine Fischfrau, ein Bäcker und eine Kurtisane; alle Vertreter der lebenden Zukunft". Diese Konstellation unterläuft die traditionelle Geschichtsschreibung auf radikale Weise. Der Triumphbogen der Sieger – im Stück als „friesartige" Reihe von Figuren dargestellt – wird nicht als Ruhmesdokument, sondern als Beweismaterial betrachtet: als Inventar von Kriegsverbrechen, Plünderungen, zerstörten Städten, geraubten Menschen. Die „Figuren seines Triumphfrieses" nennen seine Taten: „seine Siege, seine Beute, seine Verwüstung von Städten, seine Anzahl an Sklaven, seine Küche, seine Einführung des Kirschbaums nach Europa". Damit wird der Prozess selbst zu einem ästhetischen Eingriff: Die Perspektive verschiebt sich vom Monument zum Detail, vom Feldherrn zu den einfachen Leuten, von der heroischen Großtat zur Bilanz des Leidens. Die Unfähigkeit des Helden, sich zu rechtfertigen, ist strukturell: Lukullus kann seine Taten nicht erklären, weil die heroische Sprache selbst unbrauchbar wird, sobald konkrete Menschen, konkrete Geschichten und konkrete Verluste in den Blick geraten. So entsteht eine doppelte Distanzierung: Zum einen wird der traditionelle historische Maßstab – Ruhm, Ehre, militärischer Erfolg – dekonstruiert; zum anderen tritt die moralische Dimension des Handelns hervor, die in den Chroniken der Sieger systematisch ausgeblendet wird. Lukullus' rhetorische Mittel, seine militärische Logik, seine persönlichen Verdienste – all das versagt vor der konkreten Erfahrung der Betroffenen. Der Bauer, die Sklavin, die Fischfrau oder die Kurtisane sprechen nicht in epischen Formeln, sondern in Alltagssprache; sie benennen Schmerz, Verlust und Entbehrung. Dadurch verschiebt Brecht den Maßstab von abstrakter Heldenverehrung zu menschlicher Verantwortlichkeit. Auf einer allgemeineren Ebene illustriert dies Brechts zentralen Ansatz im epischen Theater: Die Rezeption von Geschichte, Macht und Heldentum soll nicht unhinterfragt hingenommen werden, sondern kritisch reflektiert. Indem die Perspektive von oben nach unten verschoben wird – von dem Feldherrn zu den einfachen Menschen –, zeigt sich, dass historische Narrative stets selektiv sind und dass Ruhm und Sieg häufig auf Kosten des Alltäglichen, des Lebendigen gehen. Brecht fordert so ein Umdenken: Heldentum darf nicht nur an Erfolgen gemessen werden, sondern muss a den konkreten Folgen menschlichen Handelns beurteilt werden. Dieser Perspektivwechsel eröffnet zudem eine ethische Dimension: Geschichte wird nicht als abgeschlossene, neutrale Tatsache präsentiert, sondern als soziale Erfahrung, die Fragen nach Verantwortung, Gerechtigkeit und Mitmenschlichkeit aufwirft. Die Stimmen der Unterlegenen, Übersehenen und Alltäglichen werden hörbar, und ihre Erfahrungen treten in den Vordergrund – sie werden zu einer Art moralischem Maßstab, der die heroische Erzählung in Frage stellt. Auf diese Weise lässt sich das Stück nicht nur als Kritik an einem einzelnen historischen Akteur lesen, sondern als allgemeinere Reflexion über Macht, Verantwortung und die Art und Weise, wie Gesellschaften ihre Vergangenheit gestalten und interpretieren.

Bemerkenswert ist dabei die poetische Spannung, die Brecht in diesem Anliegen erzeugt: „Der Text dieses kleinen Werkes ist poetisch überaus reizvoll, weil sich in ihm Unerbittlichkeit und Zartgefühl verbinden. Was Brecht anklagt, sind weniger die Kriegsgreuel der Feldzüge des Lukullus als die durch den Krieg zerstörten Lebensmöglichkeiten der einfachen Leute, die ausgelöschten Lebensläufe". Diese Formulierung trifft einen zentralen

Punkt: Brecht wendet sich nicht gegen einzelne Gewalttaten, sondern gegen die Vernichtung der Möglichkeit menschlichen Lebens überhaupt – gegen das, was man die anthropologische Dimension des Krieges nennen könnte. Auf diese Weise verschränkt sich die moralische Perspektive des Stücks mit seiner ästhetischen Form: Das Alltägliche, Zerbrechliche und Konkrete wird zum Maßstab, an dem Geschichte, Macht und Heroismus geprüft werden. Das Verhör des Lukullus wird als elegisches Stück beschrieben: „Alle Nostalgie ist elegisch. Sie umfasst die Sehnsucht nach dem, was war, was sein wird oder was hätte sein können". Die Elegie fungiert hier nicht als sentimentaler Rückblick, sondern als poetische Gegenkraft zur Kriegslogik: Sie macht das Ungeschehene, das Verstümmelte und das Ausgelöschte sichtbar. Brecht „dominiert" diese Melancholie, er romantisiert sie nicht, sondern nutzt sie, um die zerstörerische Kraft des Krieges herauszustellen. Wie ein weiterer Kommentator ausführt: „Im Gewöhnlichen und Regelmäßigen liegt ein so konstantes Wunder, dass man fast von einem heiligen Sinn des Lebens sprechen könnte. Weil der Krieg diese Heiligkeit angreift, verurteilt Brecht seinen Lukullus". Diese poetische Haltung verdeutlicht die anti-politische Grundierung der Kritik: Krieg wird nicht verworfen, weil er den falschen Interessen dient, sondern weil er die elementare Heiligkeit des Alltäglichen zerstört – das Leben, das Arbeiten, das Lieben, das Zusammensein. In Das Verhör des Lukullus entfaltet die elegische Haltung eine tiefere Reflexion über Kunst, Erinnerung und Gewalt. Die Elegie fungiert nicht nur als ästhetisches Mittel, sondern als kritische Linse, die gesellschaftliche und historische Brüche sichtbar macht. Sie verdeutlicht, dass menschliche Existenz stets zwischen dem Gewordenen und dem Möglichen angesiedelt ist – zwischen dem, was geschehen ist, und dem, was hätte sein können. Durch die Thematisierung des Unvollendeten, Ausgelöschten und Verstümmelten wird die moralische Dimension von Krieg und Zerstörung unmittelbar erfahrbar. Die Elegie vermittelt das Politische und das Menschliche miteinander, ohne in simplen Moralismus zu verfallen. Sie sensibilisiert dafür, das Alltägliche als wertvoll und schützenswert wahrzunehmen – nicht nur als Kulisse, sondern als Kern dessen, was durch Krieg bedroht wird. So wird die Fähigkeit des Lesers oder Zuschauers angesprochen, empathisch das Abwesende und Zerstörte zu erkennen. Die Elegie verbindet historische Reflexion, ethische Sensibilität und ästhetische Wahrnehmung und zeigt Kunst als aktive Kraft, die Erinnerung wachhält, Verluste sichtbar macht und die Heiligkeit des Lebens gegen die Gewalt des Krieges verteidigt.

Im Das Verhör des Lukullus wird diese poetische Kraft besonders deutlich: Indem der ehemalige Feldherr vor Gericht gestellt wird, wird nicht nur seine historische Tat, sondern auch die damit verbundene Vorstellung von Ruhm und Heldentum hinterfragt. Das Stück macht Lukullus' Ruhm zur Karikatur seiner selbst. In der antiken Tradition galt er als einer der erfolgreichsten römischen Feldherren, und über Jahrhunderte hinweg wurde „das Bild Roms [als] das Bild kaiserlicher Herrlichkeit und kriegerischen Heldentums" idealisiert; Schulbücher feierten endlos die Triumphe römischer Generale und Kaiser. Brecht nutzt das Verhör, um den Helden zu entthronen und zugleich die Ideologie zu entblößen, die ihn als Vorbild erhebt. Die Elegie, die im Stück wirkt, richtet sich dabei nicht gegen einzelne Taten, sondern gegen die Logik des Krieges selbst, die Glanz und Ruhm über das Alltägliche, das Leben und die Menschlichkeit stellt. So wird Lukullus' Größe nicht verharmlost, sondern dekonstruiert: Seine militärischen Triumphe werden zu einer kritischen Bühne, auf der die zerstörerische Kraft von Gewalt, Ruhm und imperialer Macht sichtbar wird. Der "Held" Lukullus erscheint nicht mehr als glorifizierter Feldherr, sondern als Fluch, während der Mann, der den Kirschbaum nach Europa brachte, als wahrer Wohltäter gilt: „Von diesem, und nur von diesem sollten die Kinder in ihren Schulbüchern Geschichte lernen". Brecht entwirft damit eine radikale Revision der Werteordnung: Nicht der Kriegsschöpfer, sondern der Pflanzenschöpfer; nicht der Zerstörer, sondern der Kultivierende verdient Erinnerung. Dieses Verschieben der Perspektive knüpft direkt an die Entthronung Lukullus' an: Seine militärischen Triumphe werden im Stück zur Karikatur, während die Poetik des Alltäglichen die zerstörerische Logik des Heroischen

kontrastiert. Indem das Verhör Ruhm und Heldentum hinterfragt, verknüpft Brecht die elegische Melancholie mit einer ethischen Botschaft: Das, was das Leben nährt und erhält – Fürsorge, Kultur, menschliche Schöpfung – ist das, was bewahrt und erinnert werden sollte. Krieg, Ruhm und Glanz verlieren so ihre autoritative Aura; die Aufmerksamkeit richtet sich auf das unscheinbare, das alltägliche, und darin zeigt sich die eigentliche Heiligkeit des Lebens. Im diesem Stück kulminiert diese Kritik in dem entscheidenden Übergang vom Triumph zur Anklage: „Nach all dem Pomp seines Trauerzuges und seiner Beerdigung wird der große römische General Lucullus in der Unterwelt gerichtet". Brecht führt den einst glorifizierten Helden vor eine Jury einfacher Menschen – „einst Bauer, Sklave und Lehrer, Fischfrau, Bäcker und Kurtisane", deren Leben von Krieg und Gewalt gezeichnet ist. Ihre Perspektive reflektiert die zerstörten Lebensmöglichkeiten, die hinter Ruhm und Triumph verborgen bleiben. Damit verschiebt sich die Wertung radikal: Lukullus' militärische Taten werden nicht mehr bewundert, sondern kritisch geprüft, während die unscheinbaren, kultivierenden Handlungen – wie das Einführen des Kirschbaums nach Europa – als wirkliches Verdienst erscheinen. Der Kontrast zwischen der Ästhetik des Heroischen und der Poetik des Alltäglichen wird auf diese Weise noch deutlicher: Krieg und Ruhm erscheinen entzaubert, während menschliche Fürsorge, Schöpfung und alltägliche Beständigkeit ins Zentrum rücken. Durch die Anklage vor einer Jury von „gewöhnlichen" Menschen wird die moralische Dimension der Elegie verstärkt: Die Erinnerung soll nicht den Kriegshelden bewahren, sondern die, deren Leben durch Gewalt bedroht oder zerstört wurde. Lukullus' Ruhm wird so zur Karikatur seiner selbst, während das Alltägliche, das Bewahrenswerte, als eigentlicher Maßstab für Wert und Erinnerung herausgestellt wird. Für Lukullus ist diese Perspektive unbegreiflich: „Wenn Lucullus, ein großer Held auf Erden, in der Unterwelt ankommt, muss er erkennen, dass seine Taten auf Erden nichts zählen und dass er und Helden seinesgleichen den Mitgliedern des Gerichts der Toten nicht einmal bekannt sind". Die heroische Geschichtsschreibung verliert aus der Sicht der Leidtragenden ihre Gültigkeit. Ein besonders ironischer Moment entsteht, als Lukullus aufgefordert wird, eine „Schwäche" zu benennen, die für ihn eintreten könnte. Er bleibt gefangen in der Logik des Ruhms und kann nur darauf antworten, nicht aber auf das Leiden der Opfer einzugehen. Die Leerstelle der Namenlosen bildet das ethische Zentrum des Stücks. Brecht interpretiert die römischen Eroberungskriege als paradigmatisch für alle historischen Aggressionen. Entscheidend ist nicht eine historische Gleichsetzung, sondern das Herausarbeiten eines universalen Prinzips: „Eroberungskriege richten sich letztlich immer gegen das eigene Volk". Krieg zerstört von innen heraus durch Entwurzelung, Verarmung, Plünderung und Entleerung sozialer Strukturen. Das Stück stellt die Frage nach dem „Menschen im letzten Gericht", der ethischen Bilanz des Handelns. Lukullus wird mit einem Verteidigungskrieger verglichen, der Leben bewahrt. Dieser Vergleich zeigt: Die moralische Bewertung von Gewalt hängt nicht von militärischem Können ab, sondern von der ethischen Dimension der Tat. Krieg wird in Brechts Darstellung als anthropologische Verwüstung sichtbar: Er greift tief in die Strukturen menschlicher Gemeinschaften ein und zerstört nicht nur materielle Güter, sondern die Grundlagen sozialen Lebens. Die Figuren im Stück verkörpern diese Verwüstung – ihre Erinnerungen, Verluste und Traumata zeigen, dass militärischer Triumph untrennbar mit sozialem und kulturellem Niedergang verbunden ist. Das Tribunal der Toten fungiert als ein kritischer Erinnerungsraum, in dem die Stimmen der Unterdrückten, der Opfer und Ausgegrenzten die heroische Rhetorik der Sieger entlarven. Hier wird sichtbar, dass das klassische Bild des Ruhms und der militärischen Ehre einer gründlichen ethischen Revision bedarf: Die moralische Logik des Tribunals ist umgekehrt gegenüber herkömmlichen Vorstellungen von Heldentum. Wer Leben erhält, wer Schutz, Nahrung oder menschliche Würde wahrt, wird in Erinnerung gerufen; wer nur zerstört, plündert oder tötet, verschwindet in der Vergessenheit. Damit verweist Brecht auf die anthropologische Dimension von Krieg: Gewalt ist kein bloßes Mittel zur Machtausweitung, sondern ein Faktor

tiefgreifender Zerstörung der menschlichen Existenz selbst. Das Stück macht so die ethische Verantwortung jedes Handelnden sichtbar und fordert den Zuschauer auf, die Verlockung militärischer Glorie gegen die fundamentalen menschlichen Kosten abzuwägen. Diese Umkehrung der Erinnerungslogik wirkt gleichzeitig kathartisch und aufrüttelnd: Sie fordert das Publikum heraus, die eigenen moralischen Maßstäbe zu überprüfen und die Dimensionen von Schuld, Verantwortung und humanem Handeln kritisch zu reflektieren. Krieg wird so nicht nur als historisches Ereignis dargestellt, sondern als anthropologisches Phänomen, das das Menschsein selbst bedroht und dessen ethische Bewertung nicht durch strategischen Erfolg, sondern durch die humane Wirkung des Handelns bestimmt wird. Brecht zeigt damit, dass die wahre Dimension von Größe und Ruhm nicht in militärischen Siegen liegt, sondern im Schutz und Erhalt von Leben. Die Bühne wird zum Gedächtnisraum, der die Stimmen der Opfer hörbar macht und die moralische Logik der Geschichte neu ordnet: Zerstörerisches Handeln führt ins Vergessen, ethisches Handeln hingegen in die Erinnerung. Brecht verschiebt damit die Perspektive von der traditionellen Heldenverehrung hin zu einer Ethik des Mitgefühls und der Verantwortung. Indem er den Fokus auf die Konsequenzen menschlichen Handelns legt, fordert er das Publikum auf, selbst aktiv Stellung zu beziehen – nicht nur intellektuell, sondern emotional und moralisch. Die Distanzierung, die Brechts episches Theater charakterisiert, erlaubt es, Reflexion und Urteil gleichzeitig zuzulassen: Die Zuschauer werden zu Beobachtern und Mitdenkenden, die gezwungen sind, die scheinbare Neutralität historischer Ereignisse zu hinterfragen. In dieser Umkehrung der Erzähllogik tritt die Zeit selbst in den Dienst der moralischen Einsicht: Vergangenes wird nicht einfach chronologisch rekonstruiert, sondern nach seiner ethischen Gewichtung geordnet. Handlungen, die Leben retten oder Würde bewahren, erscheinen in einem helleren Licht, während die Grausamkeiten des Krieges und die Komplizenschaft in Unterdrückung und Gewalt sich unauslöschlich in das kollektive Gedächtnis einprägen. Brecht macht so sichtbar, dass Geschichte nicht nur aus Fakten besteht, sondern aus Entscheidungen, die den Kern des Menschseins berühren.

Brecht verbindet in Das Verhör des Lukullus ästhetische Innovation, ethische Reflexion und historische Kritik zu einer radikalen Neubewertung des Krieges. Die Radioaufführung in der Schweiz 1940 verdeutlicht, dass das Stück nicht nur ein literarisches Experiment, sondern eine unmittelbar relevante Intervention im Kontext des drohenden Zweiten Weltkriegs war. Durch die Dekonstruktion heroischer Narrative, die Sichtbarmachung der Stimmen der Opfer und die Konzentration auf das Leben anstelle von militärischem Ruhm entfaltet Brecht eine universelle, zeitlose Kritik an Gewalt. Wie auch das Abstract betont, geht Brecht über die übliche politisch-historische Einordnung hinaus: Krieg wird nicht primär als geopolitisches oder ideologisches Phänomen analysiert, sondern als anthropologische Kraft, die das Menschliche systematisch zerstört. Heroisierung und Glorifizierung militärischer Macht werden entlarvt, weil sie das konkrete Leid verschweigen und das abstrakte Konzept von Größe über das Leben der Betroffenen stellen. Lukullus' Unfähigkeit, die Toten zu benennen oder das Leid zu fassen, symbolisiert die Grenzen heroischer Selbstdeutung und verdeutlicht die moralische Leere militärischer Triumphe. Brecht transformiert die Bühne in einen ethischen und poetischen Prüfstand: Das Tribunal der Toten macht sichtbar, dass die Bewertung von Gewalt nicht über militärischen Erfolg, sondern über die Fähigkeit, Leben zu bewahren, erfolgt. Wer zerstört, verschwindet; wer schützt, bleibt in Erinnerung. Diese Umkehrung der moralischen Logik ist zugleich Appell, Elegie und kritische Intervention. Das Verhör des Lukullus bleibt ein Werk von ungebrochener Aktualität. Es eröffnet eine Perspektive auf Krieg, die weder ideologisch noch nationalistisch gebunden ist, sondern die fundamentale Frage stellt: Wie kann Geschichte erzählt werden, ohne dass Gewalt verherrlicht und menschliches Leben unsichtbar gemacht wird? Brechts episches Theater macht deutlich, dass die ethische Prüfung des Handelns, die Reflexion über Schuld und Verantwortung und die poetische Sichtbarkeit des Lebens zentrale Maßstäbe sind, um die humanen Kosten von Krieg überhaupt erfahrbar zu

machen. Mit anderen Worten konfrontiert Das Verhör des Lukullus das Publikum zudem mit der Relativität von Geschichte und Erinnerung: Die Taten des Feldherrn erscheinen je nach Perspektive entweder heldenhaft oder barbarisch, je nachdem, welche Rhetorik die Erinnerung färbt. Brecht macht deutlich, dass jede heroische Verklärung immer auch ein Akt der Verschleierung ist, der die Opfer und die Grausamkeit des Krieges unsichtbar macht. In dieser Auseinandersetzung wird das Stück zu einem Appell für ethische Wachsamkeit: Es fordert dazu auf, die Geschichten der Macht und des Ruhms zu hinterfragen, den Blick auf die ausgelöschten Leben zu richten und den moralischen Preis des Krieges nicht zu ignorieren. So verknüpft Brecht historische Reflexion mit einer zeitlosen Kritik an den Strukturen von Gewalt, Ideologie und Erinnerung. Letztlich präsentiert Das Verhör des Lukullus, dass die Verantwortung des Menschen nicht mit dem Ende eines Krieges endet, sondern im stetigen Hinterfragen von Geschichte, Macht und Erinnerung weiterbesteht – eine Botschaft, die weit über die historische Handlung hinauswirkt und auch heute noch zutiefst relevant ist.

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# CEZAR IVĂNESCU: A MYSTICO-RELIGIOUS PERSPECTIVE ON POETRY

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***Abstract:*** *The article examines Cezar Ivănescu's poetic conception from a mystical-religious perspective and demonstrates that the spiritual matrix of his lyrical work is shaped by the confluence of the religious and the mystical, simultaneously expressing the symbols and rituals of various religious traditions, as well as the contemplative and transfigurative dimension of personal spiritual experience. Positioned at the crossroads of theology, mysticism, and aesthetics, Ivănescu's poetry reveals the intercessory vocation of the poetic act and the sacred–profane dialectic as a fundamental mode of thought and artistic configuration. Therefore, Cezar Ivănescu articulates a model of mystical-religious poetry that is axiologically refined through complexity and depth, capable of reconfiguring the relationship between the aesthetic and the sacred. Consequently, the article argues for the integration of Ivănescu's lyrical oeuvre into the paradigm of spiritually oriented literature.*

***Keywords:*** *Cezar Ivănescu, poetic conception, mystical-religious poetry, intercessory vocation, sacred*

Cezar Ivănescu își întemeiază concepția poetică pornind de la ideea că poezia este un spațiu liminal între sacru și profan, instituindu-se ca un *modus intercessionis*, un mod de a gândi și a trăi sacrul prin intermediul actului creator și al limbajului. Poetul susține că persoana ispitită de poezie trăiește o stare excepțională, profundă, fundamentală, care este foarte apropiată de starea religioasă, magică și este *starea poeziei*[1]. Devot al acestei stări, consideră că starea produsă de poezie este similară cu *starea de Dumnezeu*. Scrierea acesteia are o valoare etică, intens spirituală ca și trăirea religioasă, ca și cea mai autentică meditație filosofică. Însă, poezia fiind primordială și fundamentală are preeminență asupra filosofiei, deoarece „Filosofia primară, originară era exprimată poetic"[2], marile teme filosofice ale umanității fiind consemnate în poezie.

Obsedat încă „din tinerețe de imaginea scribului egiptean, de *frontalitatea* poziției, cu tăblița pe genunchi, pregătindu-se să transcrie un text sacru"[3] și ulterior identificându-se cu acesta, Cezar Ivănescu postulează așteptarea hieratică a revelației prin intermediul actului poetic: „« ... eu însumi, toată viața, nu m-am crezut altceva decât un umil scrib egiptean, așteptând să aud un verset care să-mi despice trupul în două...»"[4]. Suprapunerea imaginilor artistice *scrib – poet* evocă funcția arhaică a scrisului ca act sacru, dar și erijarea poetului, de o *erudită pietate*, într-un devot al Logosului, asumându-și transfigurarea artistică a sacrului, fără a-l substitui. Așteptarea revelației, similară cu cea a morții, introduce dimensiunea profetică a poeziei. Experiența poetică devine fenomen inițiatic, soteriologic, posedând o forță epifanică, viscerală, capabilă să „despice trupul în două"[5]. Această putere cratofanică, distructiv-creatoare, prin scindarea integrității trupului, produce *metanoia,* în sensul convertirii interioare și a deschiderii radicale către realitatea arheală. În limbaj simbolic, fenomenul marchează

[1] Cezar Ivănescu, în Cassian Maria Spiridon, *Cezar Ivănescu, un oaspete al Nirvanei*, Iași, Editura Junimea, 2016, p. 34.
[2] *Ibidem*, p. 36.
[3] Cezar Ivănescu, în Viorel Ilișoi, *Șapte zile cu Cezar Ivănescu*, București, Editura Gri, 2025, p. 10.
[4] Cezar Ivănescu, în Viorel Ilișoi, *op. cit.*, p. 10.
[5] *Ibidem.*

clivajul dintre sacru și profan, iscat de momentul în care poetul este atins de alteritatea absolută: „! într-o noapte am murire,/ într-o noapte am murit,/ fără teamă de orbire/ pre Domnul l-am întâlnit”[6].

Cezar Ivănescu subliniază condiția ontologică a artistului, respectiv a poetului, articulată de tensiunea dintre ancorarea sa în imanent și năzuința către transcendent, creația revelându-se ca singura cale de reintegrare în misterul divin: „Artistul trăiește în lume; și dacă Dumnezeu l-a trimis în lume, nu se poate întoarce la Dumnezeu decât prin arta lui, prin scrisul lui, aceasta e yoga lui, jugul lui, crucea lui, singura sfințenie posibilă pentru artist...”[7]. Destinul artistic manifestat în oglinda a două mari tradiții religioase (budismul și creștinismul) cristalizează poezia ca disciplină spirituală, cu un rol salutar și apotropaic, similar rugăciunii: „Să poți trece prin întunericul cel mai cumplit, cum am trecut eu, nu ai decât rugăciunea și scrisul... Sigur, ar mai fi muzica și mai adâncă decât ea, tăcerea...”[8], ca modalități de sublimare a sinelui. În logica acestor paradigme spirituale, scrisul nu este doar o formă de rugăciune, ci și de meditație, fiindcă „așa meditează un poet: scriind”[9], susține Cezar Ivănescu. „*Mă dor mâinile de scris* e ca un fel de rugăciune”[10], mărturisește poetul baaadean.

Arta de a scrie reflectă o cale rituală de a ajunge la Dumnezeu, căci „prin ritual, trezești esența, trezești însăși substanța credinței în tine”[11]. Acest proces de accedere în orizontul numinos este unul „anevoios, trudnic și de durată”[12]. „«Truda așternerii pe hârtie a cuvântului e o asceză, truda neîntreruptă, de o viață, e o călugărire (...)»”[13]. Astfel, pentru Cezar Ivănescu, experiența poetică este consubstanțială cu cea religioasă, monahală, iscându-se dintr-o intuiție metafizică.

Într-un interviu acordat jurnalistului Viorel Ilișoi, în 1996, poetul mărturisește: „Știi cum e cu metafizica? Ți se dă sau nu ți se dă. Poți să înveți o viață metafizică, să citești tomuri întregi, dar dacă nu ai o apercepție metafizică a lucrurilor, n-o ai, așa cum zice francezul: *n’est pas mistique qui veaux* – nu e mistic cine vrea. (...) Ți se dă un suflet de mistic. Sau nu ți se dă. Întotdeauna pornesc de la apercepții metafizice. (...) Deci, întotdeauna m-am călăuzit după apercepții metafizice care apoi mi s-au probat *in concreto*”[14].

Prin urmare, în accepția lui Cezar Ivănescu, intuiția metafizică, ca și credința, este un *dat ontologic*, în termenii filosofului Mircea Florian, care se configurează ca un act inaugural al viziunii poetice. Apercepția metafizică desemnează *sui generis* conștiința de sine a actului creator, reflectând maniera prin care spiritul organizează experiența. Ea este o vocație a acestuia, analogă harului mistic, care pune în exergă caracterul noetic al acestei experiențe. Prin apercepțiile metafizice, poetul probează și ulterior integrează în actul artistic dimensiunea esențială a realității. Validarea intuiției metafizice *in concreto* relevă o gnoseologie existențială. Astfel, poezia devine un topos al confirmărilor adevărurilor suprasensibile, având dinamica parcursului spiritual. Fiind considerată vehicul al sacrului și având un caracter devoțional, ea vizează *unio mystica*.

Însă, dificultatea misticilor constă în tendința lor cvasiirezistibilă de a-și comunica trăirea în jurul unor imagini provenite din apartenența lor religioasă, iar prin aceasta se stabilește un punct de joncțiune cu poezia. Asemenea misticului, poetul se salvează prin erudiție și inițiere, „O inițiere pe verticală, nu pe orizontală. [...] O inițiere de un ordin ocult

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[6] *Doina (Melodie fără sfârșit) (Variantă)*, în Cezar Ivănescu, *Erudita pietate*, Iași, Editura Junimea, 2011, p. 308.
[7] Cezar Ivănescu, în Viorel Ilișoi, *op. cit*., p. 10.
[8] *Ibidem.*
[9] *Ibidem*, p. 216.
[10] *Ibidem.*, p. 105.
[11] *Ibidem*, p. 221.
[12] *Ibidem.*
[13] Cezar Ivănescu în Cezar Ivănescu, Stela Covaci, *Timpul asasinilor. Documente și mărturii despre viața și transfigurarea lui Nicolae Labiș*, București, Editura Libra, 1997, apud. Cezar Ivănescu, în Viorel Ilișoi, *op. cit*, p. 19.
[14] Cezar Ivănescu, în Viorel Ilișoi, *op. cit*, p. 80.

sau, în orice caz, spre ezoterism, care să-i dea acces spre ceea ce trebuie, să îi dea acces la marile adevăruri ale omenirii”[15], enunță Cezar Ivănescu.

La rândul său, inițiat în ordinul ocult de origine turcească al traumatomanților, poetul consideră inițierea o formă de artă, care te apropie de cei *aleși*. Pentru prima dată, divulgă apartenența sa la traumatomanție ( din gr. „trauma” – rană și „manteia” – divinație, prezicere) în volumul *Timpul asasinilor. Documente și mărturii despre viața și transfigurarea lui Nicolae Labiș*. Traumatomanția este o formă de divinație întâlnită mai ales în contexte arhaice, mitologice sau mistice, „o manție care te ajută să prevezi viitorul după natura rănilor primite”[16], o formă de descifrare a sensului spiritual prin intermediul traumei. O aluzie la inițierea în traumatomanție se regăsește în poemul *Jeu d'Amour (Joc din Baaad)*: „! nu te vindeci vindecare/ nu-i acelor încarnați,/ numai rană viitoare/ văd gemuți traumatomanți!”[17]. Vindecarea nu se realizează pe deplin în planul corporal, trauma se reactualizează în scopul eliberării spiritului de contingența morții: „păstrez vie amintirea tuturor traumelor, de la traumele intrauterine, până la expulzare și toate celelalte suferite în decursul încarnării actuale... [...] îmi actualizez pe cât pot toate traumele, trecute, prezente și viitoare, la cele reale, adăugându-se cele imaginare”[18]. Suferința devine o formă de participare la misterul christic, o reiterare simbolică a coborârii și înălțării, a morții și învierii, polarizări care definesc structural lirica sa. Având o valoare apotropaică, ea „mă apără de demonii beznei”[19], mărturisește Cezar Ivănescu, „astfel că, n-am luat nimic de pe lumea asta, nici femeia altuia, nici pâinea de la gura altuia și am căutat toată viața să fiu alături de cei în suferință, de cei îngenuncheați, de perdanții tuturor cauzelor pierdute”[20]. Urmând această artă a traumatomanției, Cezar Ivănescu se va expune continuu, „ca un demonizat”[21], până la sfârșitul vieții, străduindu-se „în această existență să facă astfel încât să poată deveni un Buddha într-o existență viitoare”[22].

Așadar, ceea ce apropie mistica de poezie, dincolo de simbolurile religioase și reprezentările mentale cu care operează, sunt erudiția, inițierea și vocația intercesoare. Acestea îl pot duce pe poet într-o zonă de conjuncție între liric și alchimic.

Imersarea poeziei în alchimie, magie, religie, transă religioasă și delir mistic, îi oferă adâncime, înălțime, intensitate de trăire, forță și întindere expresivă, înscriind-o în universal ca factură și în peren, ca substanță, deoarece „Toate fenomenele care țin de religie, gândire filosofică, artă, sunt fenomene de recurență, revin pe curbă de unde au plecat, pentru că sunt create [...] pe un fundal de arhetipuri”[23]. Drept urmare, poezia ca artă sacră este perenă și universală, având ca atribut esențial *diferența specifică* sau forța creatoare, în termenii filosofului francez Gilles Deleuze, ilustrată de „cantitatea de ființă absorbită în operă”[24], oferindu-i noblețe și magnitudine.

Acest tip de poezie are pentru Cezar Ivănescu un rol transfigurator, resimțit fiziologic, nu doar spiritual: „poezia te transformă, te face palid. Eu întotdeauna compar fiorul poetic cu amorul: e realmente fiziologic. Îți taie respirația pur și simplu, asta face marea poezie. Și unde are poezia baza metafizică? În mantră. Mantra este *cuvântul de forță* și cine deține mantre poate omorî un om, un sat, un oraș și așa mai departe. [...] Asta-i mantra. Or, poezia este formă reziduală, dar mantră totuși, cuvânt de forță, de putere. Se vede prin efectul pe care-l are asupra

[15] *Ibidem*, p. 241.
[16] Cezar Ivănescu, Stela Covaci, *op. cit.*, p. 36.
[17] *Jeu d'Amour (Joc din Baaad)*, în Cezar Ivănescu, *Erudita...*, p. 159.
[18] Cezar Ivănescu, Stela Covaci, *op. cit.*, p. 36.
[19] *Ibidem*, p. 38.
[20] *Ibidem*.
[21] *Ibidem*, p. 36.
[22] *Ibidem*.
[23] Cezar Ivănescu, în Viorel Ilișoi, *op. cit.*, p. 240.
[24] Eugen Dorcescu, *Poezia mistico-religioasă. Structură și interpretare,* în revista Cercului de românistica „Saint-Raphael” „Caiete de sud-est”, https://caietedesudest.wordpress.com/eseu/eugen-dorcescu-poezia-mistico-religioasa-structura-si-interpretare/, accesat la data 24 iunie 2025.

noastră”[25]. Ea ține de valențele genezice ale limbajului, urmărind o comunicare pe verticală, o invocare a divinității: „! Soția mea, Fecioara mea, eu te-am ales anume,/ *mantra* cu care te invoc, Domnul și-o ia de nume”[26]. Această concepție rezonează cu ideea tradițiilor mistice și religioase potrivit căreia limbajul nu este doar un instrument de comunicare, ci un principiu activ, care poate revela și remodela realitatea. Prin efectele somatice ale poeziei, similare cu cele din experiențele extatice, se stabilește o analogie între fiorul poetic și cel mistic, ambele ocazionând intrarea într-un alt regim al conștiinței. Deși poezia nu mai deține puterea originară a mantrei, păstrează o vibrație esențială capabilă să producă efecte transfiguratoare, care „sigilează particularitatea sau ermetismul unei limbi”[27].

Potrivit lui Cezar Ivănescu, poezia „trebuie să fie scrisă într-o limbă particulară și să moară în acea limbă”[28], fiindcă orice limbă sau limbaj are o justificare metafizică, dispunând de un accent ascensional. Cuvântul dobândește valențe mistice pe măsură ce poetul îi sondează adâncurile. În *Doina (Melodie fără sfârşit)* este ilustrată această dihotomie a limbajului, cel profan, vidat de sens și cel sacru, al hierofaniei: „Și încep vorbirea limbii/ Ce-o-nțelege Dumnezău/ Altfel înmulțesc doar limbii/ Răului puind la rău”[29]. Indiferent de limba în care scrie, poetul trebuie să încerce comunicarea cu Dumnezeu, iar „poezia trebuie să redevină sau măcar să încerce să fie o religie”[30].

Pentru poetul bârlădean scrisul reprezintă o misiune spirituală, un act al propriei revelații, de integrare a abisalității, de insuflare. În viziunea sa, poezia autentică posedă o mistică a ideii, un transfer suprasensibil, similar unei pogorâri de duh. În virtutea acestei convingeri, poetul a încercat să reabiliteze poezia ca mare artă magică, „artă tradițională, în accepție guenoniană, adică artă sacră (și țintind sacrul), mânuind energii umane și divine și stând smerită, ca și mitul, ca ultima treaptă mundană înaintea capiștei Absolutului...”[31].

În acest scop, găsim relevantă teoretizarea pe care a realizat-o Cezar Ivănescu, în cadrul *Cursului general de poezie (partea I și partea a II-a)*, susținut în data de 19 noiembrie 1993, la Casa Pogor, sediul muzeelor literare din Iași, și în data de 14 decembrie 1993, la Casa „Mitropolit Dosoftei”, din aceeași localitate. Din perspectiva sa, arta tradițională poetică are, ca și religia, o origine divină, revelată, iar efortul artizanilor acesteia se îndreaptă către o mai bună captare a murmurului divin. Poezia devine artă magică prin tehnicile sale incantatorii, iar prin mistică, iluminare, pietate, poate regăsi orientarea către o religie și poate deveni o practică spirituală similară cu monahismul, ca noblețe și eficiență. Poezia autentică se naște într-o stare cu totul distinctă de starea noastră diurnă, ea are un regim nocturn, aparținând misterului, o funcție inițiatică și origine comună cu religia și muzica.

În opinia lui Cezar Ivănescu, cele două milenii ale eonului creștin reprezintă o perioadă de obnubilare, de cădere pentru arta tradițională, sacră a poeziei, „perioadă în care excepțiile (trubadurii, Dante, Shakespeare, dar mai ales Bach) au măsurat abisul căderii noastre”[32]. Singura șansă a poeziei rămâne oglindirea marilor texte sacre ale umanității. Astfel, tradiția poetică poate fi recuperată, însă demersul este necesar să fie unul inițiatic, șamanic, spiritual, religios, fapt ce redimensionează modul de existență atât a poetului, cât și a poeziei, în societatea contemporană.

Actualmente, poetul trebuie să își redobândească condiția intermediară, de intercesor, iar arta sa creatoare, poezia, să redevină ceea ce a fost *ab origine*, o artă magică, un receptacol al pneumei cosmice și totodată emisie de pneumă, ce unește, în act ritualic, virtuțile muzicii și

[25] Cezar Ivănescu, în Viorel Ilișoi, *op. cit*., p. 225.
[26] *Jeu d'Amour (Maithuna). Melodie-a infinirii (Fragment)*, în Cezar Ivănescu, *Erudita...*, p. 173.
[27] Cezar Ivănescu, în Viorel Ilișoi, *op. cit*., p. 265.
[28] *Ibidem*, p. 267.
[29] *Doina (Melodie fără sfârșit) (Variantă)*, în Cezar Ivănescu, *Erudita...*, p. 311.
[30] Cezar Ivănescu, în Viorel Ilișoi, *op. cit*., p. 267.
[31] Cezar Ivănescu, *Curs general de poezie (I)*, în Cassian Maria Spiridon, *op. cit.*, p. 65.
[32] Cezar Ivănescu, *Curs general de poezie (II)*, în Cassian Maria Spiridon, *op. cit.*, p. 109.

ale cuvântului[33]. „Dacă poezia a fost la începuturi o artă sacră și un nobil vehicul revelat, *Vedele*, *Tao te King*, ea trebuie să redevină o știință sacră și un discurs unificator pentru sufletul sfâșiat al omului modern tânjind să se regăsească într-o nouă paradigmă holistă...”[34]. Privită precum o realitate sacrificială (adhiyajna), mezocosmos, sau lume mediană, poezia se impune astăzi ca o Supremă Intercesoare între sacru și profan, artă comunicară cu Absolutul, având un accent spiritual ascensional[35].

Prin urmare, poezia nu este analizată ca extensie a unei experiențe spirituale autentice, ci ca formă artistică care evocă, sugerează sau simbolizează transcendența, misterul, indicibilul. Accentul cade pe modurile de expresie, structurile poetice transfiguratoare, densitatea metaforică și simbolică, pe funcția epifanică a limbajului poetic prin care textul transmite experiența sau viziunea mistică. Dar, acest fapt nu exceptează trăirea/ starea poeziei ca formă de deschidere ontologică, în sens heideggerian, către Ființă. Complementar, degrevarea de cult îi oferă zvâcnet, frison, adâncime, „acea plonjare în abis, cu ochii închiși, delirantă, care să ducă la mistic”[36], susține Cezar Ivănescu.

Acesta apreciază poezia sa ca fiind „o poezie religioasă, care tinde spre sacru și este hrănită de sacru”[37], dar se autodefinește ca poet mistic: „Eu sunt mistic orice aș scrie!”[38]. În cadrul unui interviu acordat jurnalistei Nina Parfentie, în anul 2000, în Chișinău, Cezar Ivănescu reiterează: „Eu m-aș defini mai degrabă ca un poet mistic”[39]. Considerându-l poet religios pe contemporanul său Ioan Alexandru, deoarece reprezintă „o tradiției a poeziei ortodoxe românești și o tradiție stilistică strict creștină”[40], Cezar Ivănescu se delimitează de acesta, argumentând prin distincția dintre religios și mistic: „spirit religios sigur că am, dar nu am respectat canoanele unei tradiții sau ale unei tradiții religioase, ci m-am inspirat religios din foarte multe surse și aș spune cum spunea și Eminescu, de altfel, când era întrebat. El spunea așa: *Eu sunt budist*. Și aș spune și eu: că mai degrabă sunt budist decât creștin”[41].

Cezar Ivănescu nu este *stricto sensu* un poet eminamente religios, canonic, cum nu este nici un mistic autentic. Matricea spirituală a liricii sale este coagulată de confluența dintre religios și mistic. Ea exprimă simultan simbolurile și ritualurile unor tradiții religioase, precum și dimensiunea contemplativă, transfiguratoare a experienței spirituale personale, situându-se, astfel, într-un registru intermediar între teologie, mistică și estetică. Pornind de la isihasmul ortodox, de la trăirea mistică a ortodoxiei, purtând reminiscențe pitagoreice, bizantine, trecând prin folclor, mitologie, diverse medievalități și multiple tradiții spirituale orientale, în special, indiene, exersează prin poezie o tehnică noetică, de a manipula mai multe tipuri de cunoaștere spre o disciplină spirituală sincretică. „Pigmenţi de înţelepciune de pe Nil («Cartea morţilor») şi ecouri din Buddha, catastrofisme din Apocalipsă, trimiteri la «Marele Ordonator», la «Nirvana» şi «Karma» sau la «Ultimul Dibuk» (ebraic), acorduri biblice despre «Gog» şi «Magog», despre «Sfânta Vergură» ori despre «cămaşa lui Hristos» – acestea, cumulate, conduc la ideea de murire şi regenerare în etern”[42], la o viziune holistă, integratoare asupra spiritualității.

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[33] *Ibidem.* p. 108.
[34] *Ibidem*, p. 109.
[35] Cezar Ivănescu, *Curs general de poezie (I)*, în Cassian Maria Spiridon, *op. cit.*, p. 71.
[36] Cezar Ivănescu, în Viorel Ilișoi, *op. cit*., p. 256.
[37]Cezar Ivănescu, Emisiunea „Cu cărțile pe față”, TVR2, 7 ianuarie, 1997, https://www.youtube.com/watch?v=s2gJpPcAFLU, accesat la data 17 ianuarie 2025.
[38] *Ibidem.*
[39] Cezar Ivănescu, în Interviu Nina Parfentie cu Cezar Ivănescu, Chișinău, 2000, https://archive.org/details/INTERVIUNINAPARFENTIECEZARIVNESCUCHIINU2000, accesat la 18 ianuarie 2025.
[40] *Ibidem.*
[41] *Ibidem.*
[42] Constantin Ciopraga, *Cezar Ivănescu – neliniști și mitologii*, Secțiunea Analize și sinteze, în „Limba Română, Revistă de știință și cultură”, nr. 12, anul XIV, 2004, https://www.limbaromana.md/index.php?go=articole&n=1926, accesat în data de 15 iunie 2025.

Poezia care asimilează într-o manieră specifică toate aceste registre este poezia mistico-religioasă, a cărei valoare este decantată prin două categorii hermeneutice: complexitatea și profunzimea. „Complexitatea se referă la orizontalitate, la extindere în suprafață, în sintagmă, are în vedere alteritatea. Profunzimea se referă la verticalitate, la extinderea în adâncime, în paradigmă, are în vedere identitatea”[43]. Aceste două categorii hermeneutice oferă cadrul interpretativ necesar pentru perceperea poeziei mistico-religioase în plenitudinea ei simbolică și spirituală. Complexitatea se raportează la amplitudinea expresivă, la tectonica metaforică, la varietatea formelor, la capacitatea textului de a integra simboluri, referințe culturale și teologice diverse, ocazionând deschiderea poeziei spre multiple sensuri și contexte. Profunzimea, în schimb, are o funcție revelatorie, devoalând identitatea poetică profundă. Ea desemnează capacitatea textului de a conduce lectorul spre realități spirituale, ocazionând pătrunderea în *abisul ontologic* al experienței mistice sau al adevărului religios. În oglinda acestor categorii hermeneutice, în lirica lui Cezar Ivănescu relația dintre estetică, religie și mistică este de interdependență. Aceasta este legitimată axiologic de lectura stratificată, multidimensională, deoarece starea extatică a poeziei e coextensivă, manifestându-se bivalent, atât asupra poetului, cât și asupra lectorului.

Criticul literar Constantin Ciopraga observă ca trăsătură particularizantă faptul că poemele reprezentative ale lui Cezar Ivănescu „invită prompt la lectură, după cum se și lasă ascultate”[44]. Însă, perceperea complexității și profunzimii textelor pretinde un lector avizat, care să nu rămână doar „cu impresia unei sintaxe străvezii [...] a unor forme imagistice deschise, fără intenție de ermetizare programată”[45]. Etnologul, esteticianul și istoricul literar Petru Ursache, notează că „Poezia lui Cezar Ivănescu poartă un secret de compoziție care nu se dezvăluie decât la a doua lectură”[46] dacă e realizată atent, relevând un eu profund, ingenios și o arhitectură întoarsă a compozițiilor, de la planul expresiei de adâncime, către cel formal. Exercițiile de compoziție scontate, așa cum este cel din poemul *Pietate*, aparținând ciclului *Rosarium*, care dă impresia de *rugăciune în ramă* sau cele din ciclul *Către discipoli*, oferă posibilitatea unor lecturi pe registre formale și de conținut variate. Compozițional, disciplinarea strictă a versurilor și strofelor întărește unitatea stilistică a întregului, bazată pe simetrii, ansambluri armonice și reguli numerice, cu diferențieri în cadre atent prescrise. De pildă, există strofe care se repetă în secvențe distincte, dinamizându-le și reactualizându-le expresiv, așa cum se întâmplă în poemul pentapartit *Symposion (Melodie fără sfârșire) (Poem specular – Carmen speculare)*: „! cine vrea mă scuipă,/ scuipă cine vrea,/ eu mereu tot urcu,/ urc pe Golgota”[47]. Această strofă „invariantă”, plasată programatic în uvertura poemului, a primelor trei secțiuni și a unei secvențe poetice din cea de-a cincea secțiune, „ar putea îndeplini rolul ipotetic de formă accentuată într-o serie de anadipoze”[48].

De asemenea, poetul avertizează lectorul privind nuanțările și comutările de sens intenționate, apelând frecvent și arbitrar la majuscule: *Chipul, Raiul, Curtea, Sfinții Lucrători, Lumea, Roata, Visul, Somnul, Pruncul Bătrân, Calvarul* ș.a. Procedeul accentuează ambiguitatea, anulând mimetismul. „Majuscula este calea regală a ambiguității”[49], iar Cezar Ivănescu rămâne fidel principiului ei poetic, afirmă Petru Ursache. Această formă particulară a denominației semnifică, în limbaj simbolic și filosofic platonician, o a doua creație. Ambiguitatea conferă profunzime și complexitate, producând o pluralitate de sensuri coexistente. Prin receptarea și interpretarea acestora în conformitate cu propriul *orizont de*

[43] Eugen Dorcescu, *op. cit.*
[44] Constantin Ciopraga, *op. cit.*
[45] Petru Ursache, *Înamorați întru moarte sau ErosThanatos la Cezar Ivănescu*, București, Editura Eikon, p. 157.
[46] *Ibidem*.
[47] *Către discipoli (V) (Melodie fără sfârșire) (Poem specular – Carmen speculare)*, în Cezar Ivănescu, *Erudita*..., pp. 391-412.
[48] Petru Ursache, *op. cit.* p. 161.
[49] *Ibidem.* p. 165.

*așteptare* (Hans Georg Gadamer), lectorul poate trăi sentimentul de *catharsis,* proiectându-se în afara duratei sale.

Astfel, poezia mistico-religioasă a lui Cezar Ivănescu nu doar că invită la a trăi textul, la refacerea printr-o hierofanie *sui-generis* a experienței inițiatice a poetului, ci reclamă un demers hermeneutic plurivoc, organizat pe șase tipuri de lectură, dispuse ierarhic, asemenea unor trepte inițiatice: biblic, etic, social-istoric, spiritual, estetic și existențial[50]. Acestea reflectă, în mod organic, osatura ei de rezistență, complexitatea fiind validată de lectura biblică, etică și social-istorică, pe când profunzimea este legitimată de lectura spirituală, estetică și existențială. Aceste tipuri de lectură ocazionează niveluri de interpretare care cartografiază imaginarul poetic, permițând descifrarea unui traseu anabatic al conștiinței poetice și devoalarea viziunii sale asupra existenței. „Viziune a existenței are în general un mare filosof. Și numai marii poeți au viziuni ale existenței. Höderlin are viziune, Eminescu este un poet de viziune”[51]. Cezar Ivănescu, fiind în descendența eminesciană abisală, așa cum însuși mărturisește: „eu sunt ființial prin Eminescu, ființial și abisal, nu expresiv, și nu muzical”[52], exprimă o filiație spirituală profundă cu acesta, care expiază dimensiunea estetică. A fi „ființial prin Eminescu” înseamnă a te constitui ca poet din conștiința artistică eminesciană, urmându-l nu atât în expresie, cât în metafizica poeziei, în perceperea ei ca intercesor între imanent și transcendent.

Poezia trebuie să fie *întru devenirea ființei*, iar poetul având „revelația artei pe care trebuie s-o împlinească fără niciun fel de prudență, fără niciun fel de așteptare, se aruncă în sus, o ia direct spre soare, spre acel centru absorbant al viziunii pe care o are despre arta sa”[53]. Tot acest proces de anabază stabilește o joncțiune cu simbolismul poeziei mistico-religioase și cu mitul inițiatic. Devine prin tehnica oglinzii o imagine a actului de coborâre în sine, o imersiune în abisul ontologic al ființei, deoarece coborârea este *in se* o condiție a ascensiunii. Transformarea spirituală are o natură polarizată, ciclică. Tensiunea dintre catabază și anabază reflectă dialectica poeziei mistico-religioase a lui Cezar Ivănescu: coborârea în virtutea înălțării. Poetul coboară în propriul abis interior, se purifică prin suferință, contemplare, muzică sau tăcere, apoi urcă icaric spre Absolut. Pentru a-și îndeplini destinul, el trebuie să aibă un mod distinct de a trăi față de oamenii comuni: „de la Antonin Artaud și Beckett, la Baudelaire, Rimbaud și Eminescu, până la Iisus Hristos și tracul Orfeu, [...] pentru a rămâne Poet, trebuie să parcurgi un itinerar inițiatic, să cobori printre morți ca Iisus și Orfeu [...] și bineînțeles să te sfărâmi zilnic, lovindu-te de existența profană”[54].

Această zbatere perpetuă, între coborârea și urcarea din straturile abisale, subtile ale conștiinței, constituie forța generatoare a viziunii sale artistice, un dinamism interior, ce se manifestă prin *phantasia,* structurând experiența poetică între adâncimile ființei și revelația sacrului. În acest proces, *phantasia* funcționează ca o facultate ontologică, devenind un principiu configurator al experienței poetice, subordonat dialecticii sacru-profan. Această dialectică transfigurează trăirea poetică într-un act de cunoaștere transrațională, simbolică, în care esteticul și spiritualul se conjugă într-o formă de revelație. Dialectica sacru-profan, ca mod structurant de gândire (*modus cogitandi* specific actului de creație cezarivănescian), ajută poetul să-și articuleze în registre coerente și contrastive, complementare, imaginarul conceptual și poetic. Însă, pentru Cezar Ivănescu, poezia nu ilustrează doar acest *modus cogitandi*, ea se configurează și ca un *modus reflectandi,* un instrument reflexiv, prin care conștiința nu doar percepe realitatea, ci o analizează, o interoghează și o interpretează în raport cu sine însăși, cu dimensiunea sa irațională. Astfel, actul poetic presupune o meditație activă

[50] Cf. Eugen Dorcescu, *op. cit*.
[51] Cezar Ivănescu, în Viorel Ilișoi, *op. cit*., p. 273.
[52] *Ibidem*, p. 219.
[53] Cezar Ivănescu, în Viorel Ilișoi, *op. cit*., p. 230.
[54] Cezar Ivănescu, *Curs general de poezie (II)*, în Cassian Maria Spiridon, *op. cit.*, p. 111.

asupra sensului relației dintre sacru și profan, dintre transcendent și imanent, legitimând o viziune mistico-religioasă asupra existenței, izvorâtă din crezul său artistic.

Așadar, pentru a recupera funcția cathartică a poeziei și pentru a se reclădi pe sine în orizontul misterului, poetul trebuie să își resacralizeze propria-i lume prin religiozitate și creație, cele două coordonate inerente ale determinantei sale spirituale, transformând poezia într-o artă sacră. Purtând în sine antinomia dintre contingent și Absolut, aceasta este ambivalentă, rămânând „o artă pe deplin umană și divină, căci (s.n) scriind poți face acel semn ca abisul în care să se resoarbă lumile, scriind, hârtia poate lua foc de lumina lui Dumnezeu...”[55]. Animat de această convingere și în consonanță cu tradiția poeților mistici, care transformă poezia într-un *axis sacrale*, potențându-i funcția intercesoare între uman și divin, Cezar Ivănescu își concepe întreaga operă în orizontul unei viziunii mistico-religioase asupra existenței.

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[55] Cezar Ivănescu, în Viorel Ilișoi, *op. cit*, p. 5.

# THE VOICE OF ALTERITY: THE DIALOGUE OF IDENTITY IN MIHAIL SEBASTIAN'S NOVEL TWO THOUSAND YEARS

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***Abstract:*** *This study aims to explore Mihail Sebastian's novel For Two Thousand Years (1934) through the lens of alterity and identity dialogue, approaching the text as a form of cultural and moral resistance within a tense historical context. The analysis highlights the ways in which Sebastian infuses literature with an ethical dimension, transforming the narrator's voice into a discourse of the "Other," suspended between belonging and exclusion. Drawing on the theories of Emmanuel Lévinas, Homi K. Bhabha, and Mihail Bahtin, the study examines how identity is constituted relationally and how alterity becomes a foundational category of the human experience. Sebastian's novel thus remains essential for understanding how literature can function as a space of multicultural dialogue, empathy, and self-reflection.*

***Keywords:*** *Mihail Sebastian, identity, alterity, multicultural dialogue, interwar literature, cultural hybridity.*

## 1. Introducere. Contextul interbelic și dilema identității

Epoca interbelică românească a reprezentat una dintre cele mai complexe și paradoxale perioade din istoria culturală a țării. După Marea Unire din 1918, România trăia euforia unei noi construcții identitare, marcate de dorința de unificare și afirmare națională, dar și de tensiuni profunde generate de diversitatea etnică și religioasă. În acest context, se afirmă o pleiadă de intelectuali de excepție: Mircea Eliade, Emil Cioran, Constantin Noica, Nae Ionescu, a căror gândire reflectă simultan fascinația pentru modernitate și tentația exclusivismului național.

Mihail Sebastian (n. Iosif Hechter, 1907–1945) se impune în acest peisaj ca o conștiință lucidă, echilibrată, dar vulnerabilă, reprezentând drama omului prins între apartenență și excludere. Ca scriitor român de origine evreiască, fidel limbii și culturii române, Sebastian trăiește un conflict interior între dorința de integrare și imposibilitatea recunoașterii depline.

Publicat în 1934, romanul *De două mii de ani* devine nu doar o confesiune personală, ci o mărturie a unei epoci frământate. Textul apare într-un moment în care antisemitismul începe să se insinueze în discursul public și universitar, când ideea de „națiune pură" prinde contur și când intelectualii discută aprins despre raportul dintre românitate și evreitate. După cum remarcă George Călinescu, „romanul De două mii de ani, eseu polemic mai mult. Doritor de a înțelege «clar și distinct» totul, de a trăi toate atitudinile, chiar și pe cele opuse interesului ființei sale, eroul evreu suferă intens în mijlocul lumii ostile rasei sale, încercând totuși a cunoaște cu răceală. Această poziție dă interes artistic cărții și deși, evident, eroul nu va putea ieși din cercul său vițios, opera rămâne un document foarte obiectiv al unei mentalități ireductibile. Spre a experimenta tragicul, eroul înfruntă opoziția antisemiților, se lasă bătut, exagerând evenimentul cu o vocație patetică pe care și-o recunoaște lucid, frecventează apoi și pe evrei și se simte străin în cercul sioniștilor și printre cultivatorii idișului. Locul pe care îl iubește e acest «ținut»"[1]

Romanul, scris sub forma unui jurnal-confesiune, depășește limitele autobiografiei și devine un document etic și existențial. Naratorul, un tânăr student evreu la Drept, trăiește

[1] George Călinescu, *Istoria literaturii române. compendiu*, Editura Litera Internațional, București, 2001, p. 395.

simultan experiența excluderii și a căutării sensului propriei identități. Întrebările sale nu sunt doar personale, ci universale: „Ce înseamnă să aparții unei culturi?”, „Ce definește identitatea: sângele, limba, credința, sau libertatea de a gândi?”

Prin vocea sa calmă și introspectivă, Sebastian transformă romanul într-un spațiu al dialogului interior și al reflecției etice. Literatura devine o formă de rezistență morală și de supraviețuire spirituală. După cum afirmă chiar autorul în Jurnal: „În plus, lucrând, pot regăsi – cel puţin pentru câtăva vreme – un sens vieţii ăsteia destrămate. Măcar atâta lucru să rămână scrisul pentru mine: un refugiu”[2].

În fața urii și a dogmatismului, Sebastian propune o altă formă de rezistență: empatia, luciditatea și eleganța morală. *De două mii de ani* rămâne un roman paradigmatic despre condiția omului modern confruntat cu alteritatea, un text care vorbește și astăzi despre fragilitatea și demnitatea identității.

## 2. Literatura ca spațiu al alterității. Fundamente teoretice

Conceptul de alteritate este esențial pentru înțelegerea modernității. De la filosofia existențialistă la studiile culturale, relația Eu–Celălalt devine terenul pe care se joacă sensul umanului. Emmanuel Lévinas definește alteritatea ca o „întâlnire etică înainte de orice cunoaștere”[3]. Pentru el, chipul celuilalt nu este un simplu obiect de contemplare, ci o prezență care ne obligă moral: „Fața celuilalt mă privește și mă interzice să-l ucid”[4].

În această perspectivă, literatura devine un spațiu privilegiat al alterității, pentru că în interiorul ei coexistă o pluralitate de voci, identități și lumi. Mihail Bahtin introduce conceptul de dialogism, afirmând că „în orice enunț, vocea celuilalt este deja prezentă”[5]. Romanul este, prin excelență, locul acestei polifonii, iar *De două mii de ani* ilustrează exemplar această teorie. Vocea naratorului, a profesorului Blidaru, a colegilor de universitate și a mulțimii se întretaie, formând o țesătură de discursuri contradictorii. În interiorul textului, fiecare idee este confruntată, nu impusă. Sebastian reușește, astfel, să transforme conflictul identitar într-un dialog moral și filosofic despre condiția umană.

În completarea acestei perspective, Homi K. Bhabha, teoretician al postcolonialismului, propune ideea de hibriditate culturală și „spațiu al treilea” un loc intermediar între culturi, unde se nasc sensuri noi[6] . În acest spațiu, identitatea nu este fixă, ci rezultatul unei negocieri continue între tradiție și modernitate, între sine și celălalt.

Personajul-narator trăiește exact în acest „spațiu al treilea”: este român prin educație și sensibilitate, dar evreu prin origine și experiență socială. Conflictul său interior nu este doar o dramă personală, ci o expresie a condiției omului modern, scindat între multiple apartenențe.

După cum remarcă Paul Ricoeur, „identitatea nu este o esență, ci o poveste spusă despre sine”[7]. În roman, naratorul își spune povestea tocmai pentru a înțelege cine este. Actul narativ devine un proces de autoconstituire: prin scris, personajul se reconstruiește și își caută locul într-o lume care îl respinge.

Astfel, *De două mii de ani* poate fi citit ca un roman al formării (bildungsroman), dar și ca un text etic despre recunoașterea alterității. Sebastian demonstrează că adevărata umanitate nu rezidă în uniformitate, ci în acceptarea complexității.

## 3. Vocea narativă ca discurs al alterității

[2] Mihail Sebastian, *Jurnal: 1935-1944*, prefață și note de Leon Volovici, traducere de Alina Skultéty Editura Humanitas, București, 2021, p. 195.
[3] Emmanuel Lévinas, *Totalitate și infinit: Eseu despre exterioritate*, Editura Polirom, Iași, 1999, p. 4.
[4] *Ibidem*, p. 75.
[5] Mihail Bahtin, *Probleme de literatură și estetică,* Editura Univers, București, 1982, p. 285.
[6] Homi K. Bhabha, *The Location of Culture*, Taylor and Francis, Abingdon, 2004, p. 56.
[7] Paul Ricoeur, *Temps et récit*, vol. III, Seuil, Paris, 1985, p. 203.

Vocea narativă din romanul lui Mihail Sebastian se distinge printr-o luciditate rară și o sensibilitate atent controlată. Tonul este calm și rațional, dar încărcat de o tensiune interioară permanentă. Departe de orice patetism, discursul naratorului funcționează ca o meditație continuă asupra propriei condiții și asupra imposibilității de a scăpa de ea. Un pasaj reprezentativ surprinde această dramă a identității: „Suferi pentru că ești evreu; ai înceta să fii evreu în momentul în care nu ai mai suferi; și nu ai putea fi evreu. Este, apăsătoare fatalitate. Dar tocmai de agonizâ până la scăpa de suferință decât încetând a de sigur, o aia nu e nimic de făcut: Juda va sfârșitul veacului”[8]. Această frază concentrează esența identității scindate: naratorul nu se mai regăsește pe deplin în nicio comunitate, dar nici nu poate renunța la apartenența care îl definește. Suferința devine, paradoxal, atât stigmat, cât și element constitutiv al sinelui. Sebastian surprinde astfel drama omului prins între două lumi, acceptat de niciuna, dar imposibil de desprins de ele, iar reflecția sa devine o analiză profundă a condiției minoritare și a fragilității identității moderne.

Naratorul refuză radicalismul, dar nu renunță la luciditate. El observă cu finețe degradarea morală a societății și violența ideologică a epocii, fără să adopte o poziție de victimă. În acest sens, vocea lui se apropie de ceea ce Bahtin numea „conștiință dialogică”[9], care trăiește din confruntarea cu diferența. Prin construcția sa narativă, Sebastian creează un personaj care se definește prin reflecție, nu prin apartenență. Identitatea sa nu este dată, ci căutată. Această tensiune permanentă între gândire și trăire transformă romanul într-un laborator al conștiinței.

În contrast cu discursurile ideologice ale epocii, vocea naratorului din romanul lui Sebastian devine o formă de rezistență morală. Ea respinge simplificarea, ura și dogmatismul, optând în schimb pentru introspecție și luciditate. Un fragment esențial surprinde perfect această atitudine: „Dacă plâng, sunt pierdut. îmi mai rămâne alâta cunoștință de mine însumi, ca să știu lucrul ăsta. Dacă plâng, sunt pierdut. Strânge pumnii, dobiloculc, dacă e indispensabil, cre- de- te un erou, roagă-le lui Dumnezeu, spune-ți că ești fiul unui neam de martiri, da, da, spu ne-ți asta, dă-Le cu capul de pereți, dar dacă vrei să te mai poți privi în ochi și dacă vrei să nu-ți crape obrazul de rușine, nu plânge. Iți cer alâta: nu plânge. Dacă așI șli că asta rezolvă ceva, așI rupe pagina scrisă alaltăeri. încă o asemenea isbuc- nirc patetică – și renunț la jurnal. întrebarea este clacă pot să înțeleg liniștit, critic, coace se întâmplă acum cu mine și cu ceilalți. încolo... Se zice că după masă se decide închiderea nelimitată a facultăților”[10]. Această mărturisire exprimă lupta naratorului de a rămâne lucid într-o lume dominată de violență și confuzie. Refuzul de a se abandona patetismului și dorința de a analiza liniștit, critic realitatea indică o etică a complexității, o maturitate care preferă nuanța în locul izbucnirii emoționale.

Sebastian propune astfel un model de demnitate interioară: nu eroismul exterior, ci capacitatea de a te observa cu sinceritate, fără a te minți, fără a te victimiza. Prin acest tip de reflecție, autorul se apropie de tradiția intelectualilor umaniști europeni: Montaigne, Camus, Romain Rolland, pentru care luciditatea, libertatea interioară și empatia reprezintă formele cele mai înalte ale rezistenței morale.

În plan literar, vocea narativă devine și o strategie de reprezentare a alterității. Sebastian scrie din interiorul unei marginalități, dar refuză să o transforme în revendicare militantă. El nu acuză, ci înțelege. Într-o lume care se grăbește să eticheteze, autorul propune o etică a înțelegerii.

Această voce „blândă, dar intransigentă”[11] este, în esență, o voce a alterității morale – vocea omului care nu încetează să caute umanitatea chiar și în mijlocul urii.

[8] Mihail Sebastian, *De două mii de ani*, Editura Națională - Ciornei, București, 1935, p. 31.
[9] Mihail Bahtin, *Estetica și teoria romanului*, Editura Univers, București, 1974, p. 120.
[10] Mihail Sebastian, *De două mii de ani, loc. cit.*, p. 11.
[11] Marta Petreu, *Diavolul și ucenicul său. Nae Ionescu – Mihail Sebastian,* Editura Polirom, Iași, *2016.*p. 67.

## 4. Corpul ideologic al romanului: antisemitismul și dialogul cu filosofia epocii

Pentru a înțelege radicalitatea morală a romanului, trebuie plasat în contextul istoric al anilor 1930. În România, mișcările de dreapta, Liga Apărării Național Creștine, Garda de Fier, se afirmau agresiv, iar universitățile deveniseră terenuri de confruntare politică. În acest climat, Sebastian descrie scene care, deși aparent banale, transmit teroarea excluderii: studenți evrei bătuți, profesori care predică intoleranța, prietenii care se destramă în numele purității naționale.

Profesorul Ghiță Blidaru, alter ego-ul lui Nae Ionescu, reprezintă, în roman, figura intelectualului sedus de absolutul ideologic. În dialogurile sale cu naratorul, se confruntă două viziuni asupra identității: una esențialistă, bazată pe ideea de „sânge" și destin etnic, și una dialogică, care pledează pentru libertatea de a fi între culturi. În spatele acestei confruntări se află două concepții filosofice: politica excluderii și etica alterității. Dacă prima se întemeiază pe ideea că unitatea presupune omogenitate, cea de-a doua – inspirată de Lévinas – consideră că umanitatea se definește prin responsabilitatea față de celălalt[12].

Sebastian demontează, astfel, mecanismele ideologice ale urii, arătând cum limbajul poate deveni armă, cum stereotipurile se transformă în norme și cum diferența ajunge să fie tratată ca vină. Un fragment revelator surprinde această presiune de a fi redus la o poziție rigidă, la un răspuns „alb sau negru": „«Tu ești un om primejdios, îmi spune Pârlea. Prea lucid pentru noi. Nouă ne trebue o generație de oameni, care să se fi săturat de a tot fi inteligenți. O mână de oameni capabili să calce în strâchini.» Pârlea nu glumește. Ca orice misionar, nu suportă pozițiile de așteptare, de observație. – M'a zgâlțâit de câteva ori: «răspunde, domnule, alb sau negru? da ori ba?» Intoleranța oa menilor inspirați e cumplită. O credeam un defect cvreesc, dar m'am înșelat: este un de fect de fervoare. S. T. Haim pe vremuri, nu-mi reproșa altceva decât Ștefan Pârlea astăzi: lipsa voluntară de entuziasm. Dacă le-aș spune că și eu am nălucirile mele, nu m'ar crede. Deosebirea între noi este doar că ei își stimulează propriile lor febre, în timp ce eu mi le supraveghez. Voi rezista mereu invitațiilor la fervoare și le voi rezista cu atât mai îndârjit, cu cât sunt mai pline de ispită. E o prea mare voluptate aceea de a te lăsa în voia valurilor, pentru ca să nu fie suspectă"[13]. Acest pasaj exprimă perfect condiția „exilatului interior": omul care refuză radicalizarea, care nu se lasă prins în logica simplificatoare a opozițiilor violente. Naratorul observă cum ideologia transformă entuziasmul în presiune, iar fervoarea în instrument de uniformizare și constrângere.

Dar romanul nu se oprește la diagnosticarea suferinței. Într-un gest de curaj moral, Sebastian propune alternativa dialogului și a ascultării. Într-o epocă dominată de strigăt și dogmatism, el scrie o carte despre răbdarea de a înțelege și despre responsabilitatea de a nu răspunde urii cu ură.

## 5. „Celălalt" ca oglindă a sinelui – tipologii ale alterității în roman

Alteritatea din romanul *De două mii de ani* nu se reduce doar la dimensiunea etnică. Ea devine un principiu structural și existențial care modelează întreaga experiență narativă. Personajul principal se întâlnește constant cu diferite forme ale „celuilalt": colegul antisemit, profesorul mentor, prietenul sceptic, femeia iubită și chiar propriul dublu interior.

Prin aceste întâlniri, Sebastian construiește o adevărată hartă a diferenței. Fiecare personaj reprezintă o perspectivă asupra lumii și o posibilă relaționare cu alteritatea: colegii care îl resping fără motiv îl confruntă cu logica absurdă a prejudecății; profesorul Blidaru îi dezvăluie tentația autorității dogmatice; iubita creștină îi arată că iubirea poate fi, simultan, spațiu al apropierii și al rupturii.

Un pasaj revelator exprimă conflictul dintre dorința de a rămâne individual și presiunea de a fi absorbit în identitatea colectivă: „Ceea ce mă dezolează mai ales este senzația de´ a pierde

[12] Emmanuel Lévinas, *Op. cit.*. p. 89.
[13] Mihail Sebastian, *De două mii de ani*, *loc. cit.*, p. 345.

pe fiecare zi siguranța singurătății mele, de a mă vedea solidar cu Marcel Winder și lanchelevici Șapsă, de a coborî pe scara înduioșării în comun, de a deveni odată cu ei, la fel cu ei, un individ care se compătimește și se mângâie. Cordialitate ovreiască, pe care o urăsc. Mă tentează gândul de a repezi un cu vânt brutal la întâiul prilej, pentruca să se știe că așa cum sunt aici între zece oameni, care mă cred „fratele lor de suferință", cu sunt singur, absolut singur, definitiv singur”[14]. Această confesiune surprinde perfect drama naratorului: el oscilează între nevoia de comuniune și refuzul de a se lăsa redus la o etichetă colectivă.

În termenii lui Mihail Bahtin, romanul funcționează ca o arenă dialogică: vocile celorlalți provoacă în mod continuu conștiința personajului, obligându-l să se redefinească. Fiecare interlocutor îi devine, în fond, o oglindă prin care descoperă un alt chip al sinelui.

Această dinamică evidențiază un principiu esențial al teoriilor despre alteritate[15]: omul ajunge să se cunoască pe sine abia în confruntarea cu celălalt. Identitatea nu se construiește în izolare, ci prin relație, iar diferența devine, astfel, o condiție fundamentală a autodefinirii.

În roman, această confruntare este adesea dureroasă. Naratorul înțelege că excluderea nu vine doar din exterior, ci și din interior: frica de respingere devine o formă de autoexil.

Astfel, alteritatea funcționează ca principiu hermeneutic – un instrument prin care Sebastian analizează nu doar o epocă, ci și structura conștiinței moderne. Fiecare întâlnire cu „celălalt” devine o etapă în procesul de cunoaștere de sine, o treaptă spre maturizarea morală.

Într-o interpretare mai largă, alteritatea din roman poate fi citită și ca simbol al condiției artistului modern. Ca și naratorul, Sebastian trăiește tensiunea dintre apartenența la o cultură și marginalitatea pe care aceasta i-o impune. Scriitorul devine, în acest sens, figura prin excelență a „celuilalt”: un martor lucid al propriului timp, dar niciodată complet integrat în el.

## 6. Dialogul cu sine – dimensiunea etică a introspecției

Una dintre trăsăturile distinctive ale romanului este caracterul său introspectiv, care depășește confesiunea personală și atinge o dimensiune filosofică. Naratorul nu își povestește viața pentru a obține compasiune, ci pentru a o înțelege. Jurnalul devine un laborator al conștiinței, un loc al dialogului interior.

Paul Ricoeur[16], în teoria sa despre identitatea narativă, susține că omul își construiește sensul propriei existențe prin actul de a-și povesti viața, integrând experiențele în timp. În romanul lui Sebastian, acest proces devine vizibil printr-o scriitură în care luciditatea reflecției se împletește permanent cu intensitatea emoției.

Un fragment esențial ilustrează modul în care naratorul își reinterpretează trecutul, în special episoadele de violență suferite în adolescență: „Nu-mi poale desigur ni meni reproșa nimic, căci nimeni nu-mi putea cere atunci exerciții de obiectivitate morală, spre a dizerta asupra rațiunilor superioare, pentru care eram bătut cam de două ori pe săp tămână, în medie. A fi persecutat nu este nu mai o nefericire fizică, ci mai ales una de ordin intelectual, căci faptul accs'.a te diformează cu încetul și îți atacă înainte de orice simțul măsurii. Nu e timpul să-mi fac astăzi repro șuri de a nu-i fi înțeles la timp pe bătăușii mei. Ar fi un exces de obiectivitate și întârziat și grotesc. Dar mă bucur că vremurile s’au în tors astfel, încât să pot medita cu liniște la justificările bătăilor primite. Situația de martir dealtfel nu mi-a convenit niciodată integral, deși recunosc în mine suficiente înclinări pentru a- ceastă îndeletnicire, deosebit de judaică”. Acest pasaj exprimă exemplar tensiunea dintre trăire și reflecție: naratorul alege să privească retrospectiv suferința nu cu resentiment, ci cu o distanță critică ce îi permite înțelegerea, nu revanșa.

[14] *Idem*, pp. 20-21.
[15] Tzvetan Todorov, *Cucerirea Americii. Problema celuilalt*, Editura Institutul European, București, 1994,
[16] Paul Ricoeur, *Sinele ca un altul*, Editura Spandugino, București, 2016,

Reflecția sa se apropie de perspectiva lui Søren Kierkegaard din *Boala de moarte*[17], unde neliniștea este văzută ca preț al libertății și semn al unei conștiințe vii. Și în romanul lui Sebastian, neliniștea devine motorul interior al identității, spațiul în care individul își negociază limitele și își reafirmă demnitatea.

Această dimensiune etică a introspecției îl apropie pe Sebastian de Lévinas, pentru care relația cu celălalt începe în interiorul sinelui: „Conștiința de sine este deja o deschidere către celălalt, o responsabilitate înainte de libertate”[18].

În roman, dialogul interior este o formă de rezistență spirituală. Într-o lume în care discursurile publice sunt dominate de ură, Sebastian mută centrul de greutate înspre reflecția personală, înspre „micul spațiu moral” al individului. Această perspectivă amintește de etica stoică: omul nu poate controla lumea, dar își poate păstra libertatea interioară.

Tonul narativ este, prin urmare, ascetic și meditativ. Sebastian refuză retorica revendicativă și preferă introspecția tăcută. În fața excluderii, reacția sa este una a rațiunii: nu ripostă, ci înțelegere.

Prin această opțiune, scriitorul creează un model al intelectualului modern – un om care trăiește între suferință și luciditate, între tăcere și cuvânt. *De două mii de ani* devine astfel o carte despre verticalitate morală: un jurnal al demnității tăcute.

În plan literar, această voce interioară este construită printr-un limbaj sobru, echilibrat, uneori aproape matematic. Criticul Mircea Zaciu observa că „Sebastian are o rigoare morală care se traduce într-o claritate a frazei; pentru el, stilul este o formă de etică”[19].

Această precizie a limbajului conferă romanului o dimensiune atemporală. Deși ancorat într-o epocă istorică precisă, textul vorbește despre dilemele universale ale condiției umane: frica, singurătatea, nevoia de sens.

În final, introspecția naratorului se transformă într-o formă de solidaritate tăcută. Înțelegându-se pe sine, el ajunge să înțeleagă și suferința celorlalți. Așa cum afirmă Lévinas, „a fi pentru celălalt este singura modalitate de a fi cu adevărat”[20].

## 7. Metafora hibridității culturale

Romanul lui Mihail Sebastian ilustrează exemplar conceptul de hibriditate culturală, teoretizat de Homi K. Bhabha. Pentru Bhabha, hibriditatea nu este un compromis între două culturi, ci un proces activ de negociere a sensurilor în „spațiul al treilea”[21]. Aici, identitățile nu se exclud, ci se reconfigurează.

Naratorul din *De două mii de ani* trăiește în mod constant în spațiul intermediar al identității sale duble. Pe de o parte, aparține culturii românești prin educație, limbă și sensibilitate literară; pe de altă parte, rămâne evreu prin genealogie și prin modul în care societatea îl clasifică. Această condiție liminală este surprinsă cu intensitate în afirmația sa: „ Mi se pare mai urgent și mai eficace să realizez în viața mea individuală acordul valorilor judaice și al valorilor românești, din care această viață este făcută, decât să obțin sau să pierd nu știu ce drepturi civice. Aș vrea să cunosc bunăoară legiuirea anlisemită care va putea anula în ființa mea faptul irevocabil de a mă fi născut la Dunăre și de a iubi acest ținut”[22]. Această reflecție arată limpede că identitatea naratorului nu poate fi redusă la o singură apartenență. Pentru el, problema nu este dobândirea unor drepturi politice, ci reconcilierea armonioasă a celor două tradiții care îl formează. Declarația nu este doar una estetică, ci un manifest al identității hibride. Ea exprimă

[17] Søren Kierkegaard, *Boala de moarte: un expozeu de psihologie creștină în vederea edificării și a deșteptării*, traducere din germană, prefață și note de Mădălina Diaconu, Editura Humanitas, București, 2006.
[18] Emmanuel Lévinas, *Le temps et l’autre*, PUF, Paris, 1947, p. 44.
[19] Mircea Zaciu, *Mihail Sebastian sau fragilitatea lucidității*, în Viața Românească, nr. 8/1984, p. 62.
[20] Emmanuel Lévinas, *Autrement qu’être ou au-delà de l’essence*, Martinus Nijhoff, La Haye, 1974, p. 114.
[21] Homi K. Bhabha, *op. cit.*, p. 38.
[22] Mihail Sebastian, *De două mii de ani*, *loc. cit.*, p. 351.

convingerea că limbajul, cultura și istoria în care s-a format îi aparțin în mod esențial, indiferent de etichetele exterioare.

Pentru Sebastian, această dualitate nu reprezintă o slăbiciune, ci o bogăție spirituală. Hibriditatea devine în roman o metaforă a libertății: posibilitatea de a aparține simultan mai multor lumi fără a renunța la sine, fără a se supune rigidității unei singure identități impuse din exterior.

Această perspectivă contrastează puternic cu ideologiile epocii, care cereau „puritate națională" și respingeau orice formă de ambiguitate. Într-o lume a granițelor rigide, Sebastian propune fluiditatea și dialogul.

Din punct de vedere stilistic, romanul reflectă această hibriditate și prin structura sa narativă. *De două mii de ani* combină elemente de jurnal, eseu, confesiune și roman filosofic. Tonul variază de la liric la reflexiv, de la observația socială la meditația metafizică.

Această hibriditate estetică devine o extensie a identității naratorului. Textul însuși este „spațiul al treilea" despre care vorbește Bhabha – locul unde diferențele se întâlnesc și generează sens.

După cum remarca Nicolae Manolescu, „Sebastian este scriitorul unei limbi române perfecte, dar al unei conștiințe duble: evreul care iubește România și românul care nu-și poate uita originea"[23]. Această observație subliniază paradoxul fertil al identității hibride: ea nu exclude, ci multiplică.

Într-o interpretare comparativă, putem observa că această perspectivă îl apropie pe Sebastian de alți autori ai „identității duble", Franz Kafka, Joseph Conrad, Isaac Bashevis Singer. Ca și ei, el scrie dintr-un loc al intersecției culturale, transformând marginalitatea în forță creatoare.

Astfel, hibriditatea culturală nu mai este un semn al fragilității, ci o strategie de supraviețuire spirituală. Prin scris, Sebastian își construiește propriul teritoriu de libertate, un spațiu al dialogului dintre lumi.

## 8. Literatura ca formă de rezistență și empatie

Într-un context istoric dominat de intoleranță și violență simbolică, literatura capătă pentru Sebastian o funcție etică. Scrisul devine nu doar expresie estetică, ci un act de rezistență morală. Într-o epocă în care ideologiile își revendică adevăruri absolute, Sebastian alege calea fragilității – aceea a dialogului și a reflecției

În paginile romanului *De două mii de ani*, ura nu este combătută prin vehemență, ci analizată cu o luciditate aproape clinică. Sebastian înțelege că răul nu poate fi învins prin reacții agresive, ci prin înțelegerea mecanismelor lui. În această logică, naratorul refuză disprețul, chiar și față de cei care îl resping, intuind că ura este adesea expresia unei neputințe interioare, nu a unei forțe reale. Această atitudine amintește de concepția lui Albert Camus din „Omul revoltat"[24]: revolta autentică este aceea care refuză violența și afirmă valoarea umană.

În Jurnal, Sebastian afirmă explicit această convingere: „Adevărata luptă este să rămâi om între oameni care nu mai sunt"[25]. Prin urmare, romanul devine o cronică a demnității interioare, o carte despre supraviețuirea morală într-o lume dezumanizată.

Sebastian transformă experiența suferinței într-un act de mărturisire lucidă. Astfel, scrisul are funcția de a salva nu doar memoria, ci și sensul umanului.

Dincolo de dimensiunea morală, romanul lui Sebastian propune și o poetică a empatiei. În timp ce ideologia creează granițe, literatura le dizolvă. Cititorul este invitat să trăiască, fie și

[23] Nicolae Manolescu, *Arca lui Noe. Eseu despre romanul românesc*, Editura 1001 GRAMAR, București, 1998, p. 501.
[24] Albert Camus, *Omul revoltat*, Editura Polirom, Iași, 2019.
[25] Mihail Sebastian, *Jurnal, loc. cit.*, p. 241.

pentru o clipă, în pielea celuilalt. În acest sens, romanul funcționează ca o „mașină a empatiei” (după formula Marthei Nussbaum[26]), un instrument de formare morală prin imaginație.

Sebastian reușește să transforme vulnerabilitatea într-o formă de putere. În locul unei literaturi dominate de resentiment, el propune una orientată spre înțelegere și reflecție. Demersul său se apropie de etica rațională de inspirație kantiană, pentru care clarificarea lumii și a propriei condiții devine o datorie morală. Această atitudine conferă romanului o actualitate permanentă. Într-o lume contemporană tot mai polarizată, în care discursurile urii reapar sub forme digitale, vocea lui Sebastian reamintește că etica dialogului este singura formă de supraviețuire civilizațională.

Prin urmare, *De două mii de ani* nu este doar un text despre antisemitismul interbelic, ci o meditație universală asupra alterității. Este o carte despre curajul de a rămâne deschis într-o lume închisă, despre libertatea de a gândi când toți aleg certitudinea, despre blândețea ca formă de rezistență.

## 9. Concluzii generale

Romanul *De două mii de ani* reprezintă una dintre cele mai profunde reflecții asupra condiției identitare și morale din literatura română interbelică. Prin structura sa confesivă, prin densitatea intelectuală și prin eleganța morală, Mihail Sebastian reușește să transforme experiența marginalității într-un discurs universal despre umanitate.

Vocea naratorului funcționează ca o voce a alterității – o voce a celui exclus, dar care refuză să se închidă în resentiment. Sebastian nu revendică, nu acuză, ci întreabă. În locul soluțiilor ideologice, el propune dialogul și introspecția.

Prin prisma teoriilor lui Lévinas, Bahtin și Bhabha, romanul se dovedește a fi o construcție complexă, în care identitatea este înțeleasă ca proces, nu ca esență. Alteritatea devine o categorie fondatoare a eticii, iar hibriditatea un model al libertății culturale.

*De două mii de ani* este, în același timp, un text de formare spirituală și o mărturie istorică. Este romanul unui om care, în mijlocul urii, continuă să creadă în forța cuvântului și a rațiunii.

Criticul Virgil Nemoianu afirmă că „Sebastian este exemplul rarisim al unui spirit care a știut să transforme vulnerabilitatea în virtute”[27]. Această virtute se manifestă prin capacitatea de a rămâne lucid, empatic și moral, chiar și atunci când lumea se prăbușește.

Pentru cititorul contemporan, vocea lui Mihail Sebastian rămâne un reper etic. Într-o epocă în care granițele culturale se dilată și identitățile se fragmentează, romanul său reamintește un adevăr esențial: celălalt nu este dușmanul meu, ci oglinda mea.

Prin această formulă, Sebastian oferă nu doar o lecție de literatură, ci una de umanism. Iar în tăcerea sa senină, în tonul său de confesiune fără patetism, se află poate cea mai puternică formă de rezistență: aceea de a rămâne om.

[26] Martha C. Nussbaum, *Poetic Justice. The Literary Imagination and Public Life*, Beacon Press, Boston, 1995, p. 6.
[27] Virgil Nemoianu, *Trilogia romantismului*, Editura Spandugino, București, 2014, p. 214.

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# THE PLAYFUL AND THE DRAMATIC IN ARGHEZI'S POETRY FOR CHILDREN

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***Abstract:*** *The present paper proposes an analysis of Arghezi's poetry for children. Tudor Arghezi, one of the most valuable writers of the interwar period, devoted particular attention to the miniature universe. The poet captures this microcosm in a series of playful writings, both poetry and prose, that convey teachings and life lessons. Events full of meaning, exemplary and sometimes dramatic, ethical attitudes and principles, the desire to explore and understand the surrounding world, the comprehension and protection of small creatures, civic spirit, and the promotion of life models, all framed by a jovial atmosphere and a playful spirit, are reflected in luminous, rhythmical verses, often humorous, at times tinged with sadness. Thus, childhood attains a privileged place in Arghezi's lyricism, being perceived as a distinct reality endowed with its own themes and new forms of artistic expression.*

*In modern Romanian literature, genuine interest has been devoted to poetry for children, childhood representing an authentic and inexhaustible source of inspiration. Poetry that illustrates issues specific to early childhood naturally becomes a concern for many writers who have demonstrated their talent also through the attention they grant to the child and to childhood. Contributing to the formation of a veritable literature of childhood, their works constitute reference texts from both thematic and aesthetic perspectives.*

***Keywords:*** *childhood, playfulness, innocence, joy, little beings*

Literatura interbelică a înregistrat, din punctul de vedere al valorii estetice și al expresivității artistice, o ascensiune semnificativă, precedată, ca însemnătate similară, doar de perioada marilor scriitori clasici. În paralel cu marea literatură se dezvoltă și literatura destinată vârstei mici, ce transpune în forme, teme și viziuni diverse problematica largă a imaginarului copilăriei. Pe lângă autorii consacrați, devotați literaturii pentru copii, numeroși alți scriitori s-au dedicat, pe anumite secvențe ale operei lor, vârstei inocenței. Cu bucurie, emoție sporită și nostalgie au dat viață unui adevărat tezaur literar aflat, însă, în umbra marii literaturi.

Un segment al creației lui Tudor Arghezi căruia i s-a acordat mai puțină atenție este reprezentat de poezia pentru copii, în care poetul se dedică lumii mărunte, într-o jucăușă îngânare de leagăn, făurind *jucării de vorbe*, cum însuși mărturisește în *Cartea cu jucării*: „Nici o jucărie nu e mai frumoasă ca jucăria de vorbe."[1]

Scriitorul se reîntoarce la vârsta copilăriei și retrăiește timpul magic, aflat în ipostaza părintelui grijuliu și protector. Jucându-se în poezie, recopilărind și copilărindu-se alături de cei doi copii ai săi, Mitzura și Baruțu, Arghezi omagiază minunea existenței acestora și, în general, a lumii miniaturale, printr-o serie de scrieri ludice, poezii și proză, ce includ învățături și lecții de viață: *Cartea cu jucării, Cărticica de seară, Facerea lumii, Țara piticilor, Drumul cu povești, Prisaca, Cartea mea frumoasă*. Apariția volumelor încadrate liricii copilăriei este o modalitate de a soluționa frământările existențiale din celelalte creații, prin abordarea lumii celor mici. Analizând opera argheziană, Dumitru Micu afirmă: „Împrumutând un suflet copilăresc, refăcând prin aceasta liric copilăria umanității, înfiorările primilor oameni în

[1] Tudor Arghezi, *Cartea cu jucării*, București, Editura Tudor Arghezi &Editura Regis, p. 8.

mijlocul edenului, care nu era decât pământul privit pentru întâia oară omenește, poetului i se relevă ca o minune fiecare lucru văzut."[2]

*Cartea cu jucării*, volum apărut în 1931, dedicat propriilor săi copii, inspirat de ei și avându-i ca protagoniști simbolici, prin urmare, o carte *cu, despre* și *pentru* copii ce include momente memorabile ale existenței celor doi. Experiența de părinte îl determină pe poet să caute miracolul vieții și în lumea micilor viețuitoare din preajma omului. Cu o duioasă și caldă simpatie, le dedică gâzelor, păsărilor, câinilor, pisicilor versuri ce alcătuiesc un discurs liric emoționant: *Hore, Hore de copii, Făt-Frumos, Din Abecedar, Stihuri noi, Stihuri pestrițe*.
Într-o altă manieră literară, cuvântul arghezian se reordonează, capătă noi, dar profunde semnificații, având nu de puține ori încărcătură magică și păstrându-și funcția mitică. Poetul însuși, făcând referire la forța cuvântului, afirmă: „Chimia, aplicată la culori și parfume, este o copilărie comparativ cu magiile foarte vechi, pe care le realizează cuvintele, de la primele cântece și basme despre Dumnezeu și om. […] Prin cuvinte trec lămpile cu raze divergente ale talentului de a le reconstrui. Fiecare scriitor este un constructor de cuvinte, de catapitesme de cuvinte, de turle și sarcofagii de cuvinte."[3]

Pe un ton direct, uneori naiv, alteori năzdrăvan, vibrând de voioșie, stihurile argheziene inspirate din lumea copilăriei conturează un univers ludic, plin de farmec, al lucrurilor și ființelor mici, asemeni copiilor. Limbajul este accesibil, uneori copilăresc, de o familiaritate debordantă. Discursul liric arghezian reflectă imaginea unei lumi delicate, o mică lume creată în cuvinte simple, facile, a căror alăturare produce însă sensuri complexe.

De pildă, în ciclul *Prisaca*, alcătuit din cinci poeme, poetul apreciază existența albinelor, creaturi divine miraculoase, în măsură să ne ofere adevărate lecții de viață. În structuri lirice armonioase, prin intermediul monologului liric, al interogației retorice, al pastelului și al fabulei, poetul remarcă hărnicia și modestia albinei ce trudește neostenită împlinindu-și menirea. Cele cinci secvențe lirice evocă existența albinelor în stup în timpul iernii când „prisăcarul le-a uitat" (*Stupul lor*), zborul din floare în floare în căutarea nectarului (*Iscoada*), ordinea din stup, grija pentru copii și paza stupului (*Paza bună*), pedepsirea răufăcătorilor ce pun în pericol existența stupului (*Tâlharul pedepsit*), admirația poetului pentru ingenioasa, harnica și modesta creatură, indispensabilă vieții oamenilor (*Fetica*).

Atingând maturitatea artistică și înțelepciunea vârstei, poetul le transmite celor mici, într-o formă artistică accesibilă copiilor, atitudini morale general valabile prin intermediul micii viețuitoare ce devine un model de existență. În viziunea poetului, stupul – simbol al ordinii desăvârșite, modul în care își organizează existența, solidaritatea și unitatea albinelor, reprezintă izbânda celor mici, modești, dar mulți în fața celor puternici, rău-voitori, dar puțini „Nu ajunge, vream să zic,/ Să fii mare cu cel mic,/ Că puterea se adună/ Din toți micii împreună" (*Tâlharul pedepsit*).

Pe de altă parte, publicat în 1954, volumul *Prisaca* oferă poetului o modalitate de expresie a propriilor convingeri în maniera artistică ce-i particularizează opera de până atunci, într-un moment în care experimentase deja ostilitatea autorităților și cenzura regimului aflat la putere și, totodată, un spațiu de refugiu al spiritului aflat în fața nedreptăților vieții. Lumea copilăriei devine un spațiu al evadării atunci când sinele poetic e oprimat. Cititorului i se explică alegerea și e invitat într-o călătorie binecuvântată în *Țara piticilor*: „Te-ai deprins cu stih bogat,/ Cu care te-am învățat/ Nu mă osândi, vai mie!/ C-am căzut în sărăcie.// E nevoie să-ți explic:/ Ești prea mare. Fă-te mic./ Uită regula o dată/ Și cu cartea dezvățată,/ Mergi nițel de-a bușile.// Poți închide ușile,/ De ți-e teamă și rușine/ Să te faci de râs ca mine./ Ieși din dogmă și, tiptil,/ Fă-te la citit copil./ Asta, Domnule Confrate,/ Dă alean și sănătate./ Eu, cum vezi, încet, încet,/ M-am făcut analfabet." (*Prefață*).

[2] Dumitru Micu, *Tudor Arghezi*, București, Editura Albatros, 1972, p. 63.
[3] Tudor Arghezi, *Tablete de cronicar*, București, ESPLA, 1960, p. 75.

În mod incontestabil, Tudor Arghezi e scriitor de literatură pentru copii ce posedă o impresionantă forță de creație, utilizând toată gama mijloacelor artistice. Printr-o înlănțuire de sunete și ritmuri, prin acorduri minore ce trezesc emoții artistice, uneori prin simpla înșiruire de caracteristici ale unor obiecte, alteori printr-o însumare a unor trăsături enumerate crescendo, poezia argheziană reușește să indice un sens definit universului, întregind imaginea realității prin completarea inteligibilului cu sensibilul.

Arghezi strecoară în discursul liric aparent lipsit de seriozitate din ciclul tematic *Prisaca*, sensuri profunde, „sensul, în cazul acesta, fiind o sinteză dinamică a mai multor linii ideatice”[4], consideră Eugen Negrici în lucrarea *Sistematica poeziei*. În *Iscoada*, „De cum s-a ivit lumina”, prin ochii albinei se succed o serie de imagini vizuale purtătoare de sens și semnificație. Elementele grădinii, sensibilizate prin figuri de stil infantile, care conțin însă un factor comun – „izma-creață”, „sulfina”, „verbina” – oglindesc un cadru propice desfășurării activității și împlinirii misiunii divine, în ciuda faptului că „plutise văl de ceață,/ Astă-noapte, pe verdeață”. Sensul se conturează în următoarea poezie din ciclu, *Paza bună*, ce orientează cititorul către o idealitate autotelică „Și-au plecat aproape toate/ La cules, cu mii și mii”. *Fetica*, poezia ce încheie ciclul, e o odă închinată trudei. În întuneric, creatura miraculoasă își desăvârșește creația „Pe-ntuneric, făr’ să știi,/ Ai făcut bijuterii/ Și minuni în toată clipa”, asemeni poetului care, copilărindu-se în întuneric, împrumută iscusința și meșteșugul albinelor, făurind bijuterii literare. Că s-a copilărit în poezie, însuși poetul recunoaște în *Transfigurare*: „Mi-a dat noaptea-n somn să beau/ Întuneric, și am băut urna întreagă.// […] Lăsați-mă să dorm... M-am copilărit”. Dacă pentru albină scopul existenței și finalitatea trudei sunt reprezentate de „rețeaua de ghioace,/ De celule-n care pui/ Mierea dulce și un pui”, pentru poet finalitatea lăuntrică e reprezentată de creația artistică, astfel împlinindu-i-se menirea, rolul său „pe lumea de subt cer”, hărăzit de forța divină. De altfel, divinitatea e omniprezentă în creația argheziană, făcându-și simțită prezența chiar și în cele mai ascunse unghere ale universului mărunt, unde legătura dintre sufletul copilăresc și puterea dumnezeiască e cât se poate de vie, particularitate observată de Dumitru Micu: „Noul suflet, copilăresc, nu-l mai îmboldește pe poet să caute în tărâmuri transcendente o desăvârșire abstractă, neomenească; sublimul e descoperit în lucrurile mici.”[5]

Corin Braga, în *10 studii de arhetipologie*, explică imaginea copilului ce apare în mituri, în literatură sau în visuri, încărcată de o semnificație transcendentă, de promisiunea transformării și împlinirii, ca fiind, după psihologia analitică, un simbol al sinelui în încercarea de a transcende situația actuală. Evoluția umană presupune separarea de sinele originar, însă individul nu este părăsit niciodată de nostalgia stării de totalitate pe care o resimte ca pe un paradis pierdut, fiind într-o permanentă încercare a regăsirii de sine.

În raportarea poeziei argheziene la copilărie predomină ideea inocenței. Tânjind după copilărie, trăind reveria reîntoarcerii la vârsta infantilă, poetul vede un copil în el însuși, mimează comportamentul unui copil într-o încercare perpetuă de regăsire a paradisului copilăriei, o coborâre în inconștient, ce ascunde încercarea de negare a existenței prezente și o dorință simbolică de renaștere interioară. Dorința de regresie, de a-ți retrăi copilăria e considerată de Gérard Genette involuție. Această constantă „involuând oarecum, printr-o apropiere tot mai mare de propria sa formă pură sau de esența ei”[6] se reflectă în întreaga sa lirică și, datorită ei, creația argheziană reprezintă „o inițiere în joc, o invitație la bucuria jocului ca soluție estetică a vieții și la plăcerea lecturii ca înțelegere, ca interpretare, ca instrucție, ca educație, ca formativitate, ca evaluare critică.”[7]

[4] Eugen Negrici, *Sistematica poeziei*, București, Editura Cartea Românească, 1988, p. 54.
[5] Dumitru Micu, *Tudor Arghezi*, București, Editura Albatros, 1972, p. 42.
[6] Gérard Genette, *Figuri*, București, Editura Univers, 1978, p. 217.
[7] Luigi Pareyson, *Estetica. Teoria formativității*, Traducere și prefață de Marian Papahagi, București, Editura Univers, 1977, p. 296.

Amintirea copilăriei, retrăirea stării de puritate generează un flux incantatoriu, orchestrat de poetul ce poartă masca inocenței. Versurile scurte, organizate formal, ce surprind ordinea firească a lumii și imaginea ei ideală, oferind impresia de permanentă veselie; culorile vii, imaginile înduioșătoare, figurile de stil infantile, voioșia metrului popular, limbajul familiar, sonoritatea, prozodia jucăușă, semnificațiile secunde ivesc o nouă formă de poeticitate, aparent lipsită de seriozitate, în realitate profundă și încărcată de sens.

În egală măsură rațional și ludic, Tudor Arghezi creează o inconfundabilă literatură în care poetul ia chipul oratorului, bufonului, vizionarului, educatorului sau a bătrânului înțelept în „nimicul nepipăit" – creația literară.

De o disimulată simplitate, poezia jocului și poezia ingenuității relevă un scriitor ce stăpânește arta cuvintelor, bun cunoscător al graiului autohton și al spiritualității populare. Creatorul prețuiește cuvântul a cărui esență este Logosul, cuvântul dintâi, rostit de Dumnezeu la facerea lumii. Elementele ce populează lumea imaginară transmit imagini imateriale ale noului univers creat: „lumina", „albina", „gospodina", „sulfina", „verbina". Asocierea sunetelor nu desemnează doar simple obiecte, ci sugerează, reflectă și exprimă emoții într-o adevărată împletire de voci și mesaje ce vizează substanța fonică a cuvintelor. Relația sunet-sens interferează obținându-se efecte estetice melodice (știut fiind faptul că aceste poezii sunt preferatele copiilor), poetul dovedind un accentuat interes pentru realizarea corespondențelor dintre nivelul fonic, lexical și chiar morfo-sintactic. „Arghezi a ajuns să stăpânească ritmurile și sonoritățile, în toată diversitatea lor, întocmai ca vorbirea obișnuită. […] Poetul se joacă realmente cu mijloacele versificației. Versifică parcă spontan, ca și cum ar conversa, […] realizează o desăvârșită fuziune între tonalități ce pot părea imposibil de asociat. El amestecă tonul familiar, glumeț, cu cel patetic, solemn, sau de mare elevație lirică, dând naștere unor imnuri – în versuri și proză – cu totul originale"[8] consideră Dumitru Micu.

Complexitatea înlănțuirii de sunete și ritmuri, relația dintre unitățile de versificație și cele de sens sunt cu atât mai evidente în poezia *Horă de băieți* ce face parte din volumul *Hore,* a cărui notă definitorie este jocul.

Construită prin acumulare de sens, făcând uz de metafora fonică, poezia *Horă de băieți* se particularizează prin expresia puternică a cuvântului antrenat în jocul creației.

Într-o manieră artistică inedită, poetul utilizează o jucăușă modulație de exprimare, imaginând o horă cu strigături glumețe ale flăcăilor, reliefând de fapt, prin ironie și satiră, anumite aspecte nefirești ale societății, ce se confruntă cu un fenomen de răsturnare a valorilor. La nivelul sugestiei, dansul e imaginea societății și a modului incorect în care aceasta funcționează, iar strigăturile și chiuiturile maschează mesajul aluziv, astfel încât înțelesul lui să fie mai dificil de pătruns.

Alcătuită din strigături organizate în unsprezece distihuri, urmate fiecare, de un distih onomatopeic amuzant și surprinzător, cu sonoritate ritmată și efect disonant: „Bi-ba, ba-ba/ Li-ba, la-ba.// Bi-bo, bo-bi/ Ri-bo, ro-bi.// Hu-hu, bu-hu/ Bu-hu, hu-hu.// […] Tra-la, ra-la/ La-la, la-la.", poezia compune un joc mimetic în care ironia și sarcasmul se preschimbă în umor. Chiar dacă mesajul ascunde atitudinea dezaprobatoare a poetului față de modul în care societatea își ierarhizează valorile, formula ei ludică păstrează candoarea, hazul și inventivitatea caracteristice universului copilăriei.

Efectul catalitic al prozodiei, dublat de libertatea de exprimare prin joc, discreditează cu forță subversivă mecanismul absurd pe care este clădită lumea modernă, reflectat îndeosebi în ultimul distih onomatopeic „Tra-la, ra-la/ La-la, la-la".

Spirit nonconformist, Tudor Arghezi sugerează prin aceste sonorități ritmate, într-o formulă lirică desăvârșită, revolta celor „desculți" împotriva falsității, superficialității, prostiei și incompetenței.

[8] Dumitru Micu, *Tudor Arghezi*, București, Editura Albatros, 1972, p. 64.

În viziunea poetului Tudor Arghezi, poezia e o întoarcere în sufletul infantil ce se abandonează bucuriei jocului, ca în *Creion*: „Fă-te, suflete, copil/ Și strecoară-te tiptil/ Prin porumb cu moț și ciucuri/ Ca să poți să te mai bucuri". Înnoitor al liricii românești din perioada interbelică, reinventator al limbajului artistic, Tudor Arghezi propune cititorului o restructurare a lumii prin actul contemplării existentului, rezultat al creației divine ce precedă creația artistică. Starea de spirit, bucuria, ce stă la baza unei creații poetice de un suprem rafinament liric, are drept rezultat „posibilități de expresii poetice noi, cel puțin din punctul de vedere al tehnicii literare, o poezie vie ce ne mai mușcă din colțul inimii cu dinții de lapte"[9], afirmă Nichita Stănescu.

Poezia argheziană închinată copilului și lumii sale are o frumusețe și o specificitate aparte: e atractivă, naivă, ludică, ritmică, proaspătă, sinceră, voioasă, empatică, provocatoare, amuzantă. Considerate creații perfecte ale divinității, micile viețuitoare ocupă un spațiu privilegiat în cadrul operei argheziene, parte a inovației pe care lirica sa o aduce în peisajul literar românesc din perioada interbelică. „O-nfrățire cu misterul vieții, revelat în păsări și animale, în copaci și pământ, care duce la viziunea unui poet bucolic, de potență cosmică – iată neașteptata înnoire a poeticii argheziene. Ea vine din același naturism sănătos al misticei populare, din sentimentul mioritic al existenței, întrupat în lirica lui Eminescu și a lui Blaga. O integrare în categoria etnică a simțirii noastre poetice, expresia unui tradiționalism subliniat în valori proaspete, caracterizează ultima evoluție poetică a d-lui Arghezi"[10] afirma Pompiliu Constantinescu, făcând referire la volumul *Cărticica de seară*.

Analizând literatura română pentru copii, Hristu Cândroveanu afirma: „Dacă Tudor Arghezi ar fi scris doar literatura adusă aici în discuție, și încă ar fi fost un mare scriitor. Fiindcă el dă viață într-însa minunaților noștri ani de altădată, somnolând în noi înșine, gata oricând de a reveni în conul de lumină al conștiinței."[11]

Prin candoare, joc al cuvintelor, imaginație debordantă, personificări și ritmuri vioaie, Tudor Arghezi transformă lucruri obișnuite în surse de mirare și bucurie. În același timp, poetul cultivă sensibilitatea, curiozitatea și spiritul ludic, stimulând descoperirea prin cuvânt. Astfel, creația sa pentru copii rămâne un reper al literaturii române, demonstrând că simplitatea și profunzimea pot conviețui armonios și că poezia poate deveni o poartă spre lumină, joc și înțelegere a lumii.

[9] Nichita Stănescu, *Fiziologia poeziei*, București, Editura Eminescu, 1990, pp. 238-239.
[10] Pompiliu Constantinescu, *Tudor Arghezi*, București, Editura Minerva, BPT, 1994, p. 275.
[11] Hristu Cândroveanu, *Literatura română pentru copii*, București, Editura Albatros, 1988, p. 40.

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# THE LIFE OF A BOOK: THE EVOLUTION OF "THE PORTRAIT OF A LADY" BY HENRY JAMES

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***Abstract:*** *The present article explores the metaphorical "life" of Henry James's novel "The Portrait of a Lady" (1881), tracing its development from conception to its enduring afterlife in literary criticism. By examining the novel's thematic evolution, narrative innovations, and continued scholarly relevance, this study demonstrates how the book has lived, transformed, and persisted across generations. The analysis also highlights central narrative moments and includes direct quotations from the text, framed within James's broader literary achievement. More than that, it examines Henry James's novel *The Portrait of a Lady* (1881) and Jane Campion's 1996 film adaptation, offering a comparative analysis of their thematic, narrative, and stylistic choices. While the novel is celebrated for its psychological depth and narrative interiority, the film presents a visual and symbolic reinterpretation that both aligns with and diverges from James's original intentions. The study highlights major points of convergence and divergence, explores critical reactions, and evaluates the strengths and limitations of both artistic forms.*

***Keywords****: novel, Henry James, film adaptation, Isabel Archer*

It is well known that books, like living beings, evolve over time: they are conceived in the mind of the author, shaped by historical and cultural circumstances, interpreted by successive generations, and ultimately transformed by literary scholarship. So, Henry James's novel "The Portrait of a Lady" can be understood as a prime example of this "life cycle." As one of the most influential novels of the nineteenth century, it occupies a central place in the history of literary realism and psychological fiction. Its protagonist, Isabel Archer, has become an emblem of autonomy, identity formation, and the tensions between individual desire and social constraint. Henry James's "The Portrait of a Lady" remains one of the most influential novels in Anglo-American literature. Its themes of autonomy, identity, social constraint, and moral awakening continue to captivate audiences. Directed by Jane Campion, the 1996 film adaptation offers a visually expressive retelling of Isabel Archer's story. However, the transformation of James's psychological realism into cinematic language raises questions about fidelity, interpretation, and the possibilities and constraints of adaptation.

James envisioned Isabel Archer as "a young woman affronted by destiny" (James, 1908, p. xii), whose freedom becomes the core of the narrative. Campion, meanwhile, reimagines Isabel through striking imagery, symbolic mise-en-scène, and a darker emotional tone. This article explores both the strengths ("pros") and limitations ("cons") of each medium. Relating to the genesis of the novel, it is known the fact that James wrote "The Portrait of a Lady" during a period of transatlantic literary experimentation, shaped by his experiences as an American living in Europe. In his preface to the New York Edition, he discusses his artistic intention to portray a character who is "affronted by destiny" yet endowed with "free will" (James, 1908, p. xii). This idea became the nucleus of the novel's life, meaning the growth of a young American woman navigating European society.

The novel originally appeared serially in Macmillan's Magazine and The Atlantic Monthly, giving it an early public life that unfolded gradually across issues. Critics have noted

that the serialized form encouraged James to refine his use of suspense and psychological depth (Holland, 1999). Thus, the novel's earliest life stages were shaped not only by authorial intention, but also by the demands of publication format and audience expectation.

As the novel "matures" within the literary canon, its thematic richness reveals its full complexity. Isabel Archer's development functions as the core of the narrative. Early in the novel, James depicts her as "a young lady whom fortune had never placed in a difficult position" (James, 1881, p. 47), suggesting a character sheltered by privilege yet hungry for autonomy.

Over the course of the narrative, however, Isabel moves from innocence to a deeper, morally complex understanding of the world. Her marriage to Gilbert Osmond, a decision often cited as the tragic pivot of the story, marks a turning point in her psychological evolution. James writes: "She had not read the whole of his nature; she had only seen it in patches" (James, 1881, p. 286). Here the life of the book crosses with the life of its protagonist, both of them move from idealistic potential to a more troubling maturity.

Narratively, James's use of interiority was revolutionary and scholars such as Booth (2005) have argued that James "redefined the boundaries of the novel" through his fusion of realism and psychological analysis, under his brother's influence. This deep-focus narrative technique has shaped the afterlife of "The Portrait of a Lady", being the source of inspiration for some famous and worldwide known modernist writers such as Virginia Woolf and James Joyce.

Talking about the afterlife of this special novel relates to its reception and legacy. Therefore, a book's afterlife resides in how it is read, interpreted, and transformed. It's worth mentioning that "The Portrait of a Lady" has enjoyed over a century of robust critical engagement. Early reviews praised its elegance but questioned its moral severity while modern critics, by contrast, emphasize its feminist potential. Isabel's final, ambiguous decision, to return to the oppressive marriage she has come to regret, has generated decades of debate. Some view her return as a "gesture of tragic self-sacrifice," while others consider it an act of "moral responsibility" (Pulham, 2009, p. 82).

As technology evolved and the cinema appeared, it was just a matter of time till this novel would shift. Adaptations, including film versions by Jane Campion (1996), extend the book's life into new artistic domains. Each adaptation reinterprets Isabel's story, allowing the novel to evolve beyond the printed page into visual and performative forms. The 1996 film adaptation, directed by Jane Campion, offers a visually expressive retelling of Isabel Archer's story. However, the transformation of James's psychological realism into cinematic language raises questions about fidelity, interpretation, and the possibilities and constraints of adaptation. James envisioned Isabel Archer as "a young woman affronted by destiny" (James, 1908, p. xii), whose freedom becomes the core of the narrative. Campion, meanwhile, reimagines Isabel through striking imagery, symbolic mise-en-scène, and a darker emotional tone. This article explores both the strengths ("pros") and limitations ("cons") of each medium.

James's novel is known for its narrative interiority, psychological nuance, and moral ambiguity. Isabel Archer is introduced as "a young lady whom fortune had never placed in a difficult position" (James, 1881, p. 47). Her evolution, from idealistic independence to constrained self-knowledge, unfolds gradually and with deep emotional resonance.

One of the strongest elements of the novel is its sustained interior monologue. James writes: "She had not read the whole of his nature; she had seen it only in patches" (James, 1881, p. 286). Such moments reveal Isabel's dawning awareness of her husband's duplicity and her own entrapment.

However, the novel's highly introspective style is also a limitation for some readers. Its pace is slow, its descriptions extensive, and its focus on psychological detail can challenge modern expectations for narrative speed.

Jane Campion's 1996 film offers a visually striking and emotionally intense reinterpretation of the novel. Campion uses cinematic techniques such as lighting, framing, symbolism in order to convey psychological states that James expressed through prose. In several scenes, Isabel is framed in shadow or surrounded by ornate European interiors, reinforcing her entrapment.

A strength of the film is its ability to visualize emotions. For instance, Campion's depiction of Isabel's marriage to Osmond is more explicitly sinister than in the novel. The film suggests, through expressionistic imagery, the psychological violence of the relationship.
However, the film's emotional intensity becomes a limitation when it diverges from James's subtler narrative tone. Some critics argue that the film "overdramatizes the novel's quiet moral tensions" (Harris, 1998, p. 214). Additionally, the compression of events makes Isabel's development seem abrupt compared to the novel's gradual unfolding.

Ultimately, each medium offers something unique. The novel provides a complex psychological portrait, while the film offers a bold and expressive reinterpretation of Isabel's journey.

To conclude, the life of the novel "The Portrait of a Lady" is far from static, it remains vibrant through its evolving interpretations and enduring emotional and philosophical resonance. From its serialized birth to its continuing academic vitality, the novel exemplifies how a literary work can grow, change, and persist across centuries. Its life is carried forward not only by scholars and readers, but also by the timeless relevance of Isabel Archer's quest for autonomy. Both Henry James's novel and Jane Campion's film adaptation contribute meaningfully to the cultural life of "The Portrait of a Lady".

"The Portrait of a Lady" has undergone a remarkable transformation from its origins as a serialized nineteenth-century novel to its reimagining in modern cinema. Serialization shaped James's pacing, characterization, and psychological depth, while the novel's later unity and emphasis on consciousness foreshadowed cinematic techniques of focalization and visual framing. Jane Campion's 1996 adaptation demonstrates the novel's continued resonance, translating James's subtle interiority into a rich visual and symbolic register. The evolution of the work across media highlights both the durability of James's narrative architecture and the interpretive possibilities offered by film.

While the novel remains the definitive version due to its depth and complexity, the film extends its legacy into visual culture, raising valuable questions about adaptation and interpretation. Together, they reveal the enduring power of Isabel Archer's story and the versatility of James's themes across artistic forms making it one of the most cherished masterpieces of the literary world.

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# RURAL TYPOLOGIES IN POST-WAR PROSE: DINU SĂRARU'S REALISM, FĂNUȘ NEAGU'S FABULOUS AND ȘTEFAN BĂNULESCU'S MYTHICAL

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***Abstract:*** *The present paper examines rural typologies in post-war Romanian prose through a comparative and compensated analysis of three major writers: Dinu Săraru, Fănuș Neagu and Ștefan Bănulescu. The study explores the ways in which the figure of the peasant is reshaped at the intersection between realism, fantastic and mythical, revealing both the continuity and the transformation of the rural imaginary in the second half of the twentieth century. Instead of treating each author separately, the paper intertwines their narrative construction in order to highlight convergences and divergences in their representations of rural identity, community and symbolic space.*

*While Dinu Săraru builds a realistic and historically portrait of the peasant, marked by the traumas of collectivization, moral disintegration and the struggle for land, Fănuș Neagu relocates the rural character into a fantastic, baroque universe in which vitality, excess and oral storytelling dominate. In contrast, Ștefan Bănulescu configures a mythical, ritualized rural world, governed by archetypes and timeless structures, where the peasant becomes part of a symbolic cosmology.*

*In post-war Romanian literature, these three literary models demonstrates that realism, the fantastic and the mythical function not as opposing categories, but as complementary lenses through which the peasant's complexity is revealed.*

***Keywords:*** *village, rural, realistic, mythical, fantastic*

În literatura română postbelică, tema ruralului continuă să joace un rol major, chiar dacă evoluează sub presiunea unor transformări sociale, politice și morale fără precedent. După 1945, satul românesc devine nu doar un spațiu literar, ci și un instrument ideologic, un câmp de tensiuni între tranziția și modernizare forțată ale regimului comunist. Colectivizarea, mobilitatea socială accelerată sau formarea "omului nou" contribuie la modificarea profundă a imaginii țăranului, determinând o reconfigurare a modului în care prozatorii îl reprezintă.

În acest context, literatura rurală a perioadei nu poate fi privită ca o simplă continuare a tradiției interbelice, ci ca o rescriere complexă a universului rural, realizată fie prin filtrul realismului documentar, fie prin cel al fantasticului poetic sau al mitului.

În perioada postbelică, proza românească se eliberează treptat de constrângerile realismului socialist și explorează ruralul ca spațiu al confruntării dintre memoria comunitară și prezentul distorsionat, dintre ordinea morală tradițioală și noile forme de degradare etică. Astfel, țăranul devine un personaj al tranziției, purtător al unei identități de criză. Reprezentările sale variază de la figura realistă la figura fantastică, înconjurată de o aură poetică, până la figura mitică, integrată într-un univers simbolic.

În această perspectivă, alegerea triadei Săraru-Neagu-Bănulescu oferă un cadru comparativ solid pentru înțelegerea modurilor diferite de articulare a ruralului postbelic. Dinu Săraru ilustrează dimensiunea realist-documentară, unde abordează satul ca spațiu afectat de colectivizare, frică și sacrificii. La polul opus se situează Fănuș Neagu, care transformă ruralul într-un teritoriu al fantasticului baroc, dominant de oralitate și imaginație poetică. În sfârșit,

Ștefan Bănulescu creează un rural mitic, organizat după structuri arhaice și simbolice, în care țăranul apare ca o figură arhetipală.

Aceste trei registre: realist, fantastic și mitic, nu numai că reflectă diversitatea prozei postbelice, dar indică și pluralizarea reprezentării țăranului, care încetează să mai fie un personaj unitar, ci devine un personaj complex.

Justificarea alegerii celor trei autori nu rezidă doar în diferențele stilistice evidente, ci și în complementaritatea lor. Dinu Săraru, Ștefan Bănulescu și Fănuș Neagu propun trei moduri diferite de a înțelege ruralul: ca spațiu de traumă, ca spațiu al imaginației și ca spațiu ritualic. Analiza comparativă a acestor tipologii rurale evidențiază atât diversitatea prozei postbelice, cât și modul în care literatura transformă satul într-o oglindă a societății românești aflată în proces de redefinire.

Realismul literar este un concept estetic care reprezintă veridicitatea existenței umane, prin personaje, situații și conflicte ancorate în cotidian. În plan istoric, realismul literar a luat naștere în Franța, în secolul al XIX-lea ca reacție împotriva clasicismului și romantismului. A luat amploare deoarece se credea că romantismul a pierdut contactul cu realitatea, cu viața de zi cu zi a omului de rând.[1]

În literatura română, realismul capătă o formă particulară prin atașamentul față de mediul rural, unde înfățișează oameni, locuri și fapte, care se învârt mai mult în jurul păturilor mijlocii și inferioare ale societății. În lucrarea de față, această dimensiune realistă oferă cadrul necesar comparării țăranului din opera lui Dinu Săraru cu alte reprezentări rurale postbelice.

Fantasticul literar este un gen care se bazează pe apariția neașteptată a supranaturalului, unde acțiunea se desfășoară într-un univers imaginar, fără limite, fără constrângeri, într-un univers complet misterios și necunoscut.

Tradiția românească a fantasticului, vizibilă încă din proza lui Mircea Eliade, Vasile Voiculescu sau Victor Eftimiu, explorează ruptura dintre planul empiric și cel supranatural, plasând personajul în fața unei experiențe misterioase, în care realitatea se destabilizează. Astfel, fantasticul se construiește dintr-o tensiune subtilă, între registrul firescului, apariția unor elemente stranii, simbolice, a căror explicație rămâne suspendată.

Fănuș Neagu nu urmărește introducerea miraculosului propriu-zis, ci produce o deformare poetică a realității rurale, un fel de fantastic baroc și senzorial. Fantasticul lui Neagu poate fi integrat ca un intermediar între realismul sociologic a lui Dinu Săraru și miticul ritualic a lui Ștefan Bănulescu.

În studiile literare, miticul reprezintă ansamblul de structuri narative, simboluri și arhetipuri care trimit la mituri colective. Miticul presupune sacralizarea spațiului, circularitatea timpului, prezența unor ritualuri arhaice, a ciclurilor naturii și a figurilor exemplare (eroul, bătrânul înțelept, fecioara).

În literatura română, dimensiunea mitică se înrădăcinează în mitologia populară, în etnografie și în imaginarul rural. Se manifestă atât în proza interbelică, cât și în proza postbelică, „unde devine un mod de a recupera identitatea pierdută într-un context social politic dominant de modernizarea forțată.”[2]

Proza lui Stefan Bănulescu se distinge prin construirea unui univers narativ autonom, o lume mitică, dar care păstrează toate aparențele realității. La el ficțiunea nu apare ca o parte separată de realitate, ci ficțiunea vine să completeze realitatea prin simboluri, mituri și imaginar, astfel reprezentând structura dual a universului.[3] Miticul bănulescian poate funcționa ca termen de comparație cu realismul sărărian și cu fantasticul neagian, fiecare reflectând un model diferit al țăranului român din literatura postbelică.

[1] https://bookzone.ro/blog/realismul-totul-despre-acest-curent-literar-de-mare-interes-in-scoli - accesat astăzi, 30.11.2025, ora 18:22
[2] https://www.scribd.com/doc/126423872/Stefan-Banulescu - accesat astăzi, 30.11.2025, ora 20:29
[3] Ibidem – accesat astăzi, 30.11.2025, ora 21:01

În proza postbelică, identitatea morală a țăranului se configurează diferit în funcție de tipul de univers narativ în care este plasat: realist, fantastic sau mitic. În trilologia țărănească a lui Dinu Săraru, comunitatea țăranilor se pliază pe regulile noilor norme sociale. În primul volum al triologiei, *Nişte ţărani,* se conturează omul pierdut, speriat, neînțelegător al unei lumi în schimbare. Paranoia este cea care modelează mentalitatea țăranulului. La Fănuș Neagu, moralitatea nu funcționează după reguli stabile, ci este filtrată prin intensități, excese, tentații sau gesturi simbolice: eroii din *Ningea în Bărăgan (Olelie)* sau *Lişca* manifestă furii explozive sau gesturi exagerate. La Ștefan Bănulescu, identitatea morală se încadrează într-o lume arhaică, a cărei legi merge după un cod tradițional. Personajele trăiesc pașnic, fără conflicte, integrate într-o ordine mitică, în care justiția și destinul capătă o semnificație ritualică.

Tradiția și memoria colectivă funcționează ca repere fundamentale ale comunității țărănești. În operele lui Dinu Săraru, Fănuș Neagu și Ștefan Bănulescu, tradiția nu este doar un fundal cultural, ci o forță care construiește decizii și valori. La Dinu Săraru, datina colectivă primează înaintea oricăror schimbări sociale. Personaje ca Năiță Lucean, Ilie Gaiță sau Damian Vulpenaru respectă munca familiilor și legile obișnuite ale satului. La Fănuș Neagu, tradiția dobândește o memorie vie, transmisă din generație în generație. Baba Gherghina din nuvela *Acasă* este un personaj care respectă acest principiu strămoșesc, vrând să moară în casa unde a trăit dintodeauna. La Bănulescu, tradiția capătă o dimensiune mitică; legile nescrise ale comunității stabilesc un comportament atât ritualic, cât și neobișnuit în *Cartea Milionarului.* Iapa-Roșie sau femeia-paracliser respectă obiceiul inițierii fetelor, dar totodată trec prin aceste datini în moduri bizare și rușinoase.

Pentru țăranul postbelic, pământul devine un dintre cele mai stabile axe identitare, funcționând atât ca resursă materială, cât și ca suport material și simbolic. În *Nişte ţărani* sau *Crimă pentru pământ,* personajele sărăriene luptă și se sacrifică pentru pământ, aceeași dimensiune găsindu-se și la Fănuș Neagu, unde proprietatea, fie marcată de tensiuni morale, emoționale sau de visare, reprezintă un domeniu sfânt. Raportul cu pământul la Ștefan Bănulescu dobândește o valoare mitică, prin legile comunității care par modelate de o ordine superioară, greu de explicat în logica lumii reale.

Damian Vulpenaru și Năiță Lucean sunt personaje cheie în sfera influenței pământului asupra țăranului. Înainte și după colectivizare, proprietatea rămâne esențială, deoarece înseamnă statut social. Ambii bărbați își suprimă gândul pierderii pământului în favoarea statului sau a altor săteni. În proza lui Fănuș Neagu, eroii respectă pământul sacru, dar doar în conformitate cu timpul, deoarece sunt concepute ca niște ființe fără trecut și viitor, precum Ion Mohoreanu sau eroii nuvelistici. În concordanță cu realitatea și fantasticul, nici personajele lui Ștefan Bănulescu nu disprețuiesc proprietatea strămoșească. Milionarul, Generalul Glad, Iapa-Roșie cinstesc valorile pământului, pentru că instituie bunul strămoșesc de care nu se pot lipsi.

Relația țăranului cu natura se configurează ca un indicator fundamental al felului în care comunitatea rurală percepe lumea și propriul destin. La Dinu Săraru natura este strâns legată de ciclurile muncii și ale pământului, unde ritmul este dictat de anotimpuri sau de schimbările sociale. La Fănuș Neagu, relația omului cu natura reflectă întregul haotic, agitat și lipsa de grijă pentru apărare. Stările de criză reprezintă maximul de pregnață pe care omul îl capătă în raport cu natura: luna este văpaie, iarna este geroasă și cu viscol. Echivalent cu elementele vremii aspre, și la Ștefan Bănulescu natura este dată de iernile aspre sau de căldura excesivă.

Timpul și spațiul funcționează ca axe identitare care modelează destinul comunităților și structura morală a țăranului de după cel De-al Doilea Război Mondial. Timpul rural nu este linear, ci ritmic, repetitiv, ciclic, ancorat în realitate, fantastic și mitic, iar spațiul nu este doar geografic, ci simbolic, cu încărcătură afectivă.

La Dinu Săraru timpul este istoric și social; satul se schimbă odată cu regimul politic, iar personajele trăiesc sentimentul unei rupturi între un „înainte” și „după” marcat de

constrângeri și tensiuni morale. În schimb, Fănuș Neagu propune un timp miraculos și imprevizibil, în care evenimentele se petrec într-o durată fluidă, unde memoria, visul și realul se împletesc. În același domeniu se înscrie și Ștefan Bănulescu, al cărui timp este unul circular, al repetiției și al ritulului, în care satul capătă ritmuri și legi proprii.

În ceea ce privește spațiul, cei trei autori propun ipostaze distincte ale lumii rurale. Spațiul sărărian este unul realist, cu nume reale, bine delimitat social și geografic. Cornul Caprei este locul unde două generații de familii se confruntă cu patima pământului, a dragostei sau chiar a morții. Un spațiu real conține și opera lui Fănuș Neagu, câmpia Bărăganului mai exact. Aici, realul se împletește cu fantasticul, unde evenimentele sunt concrete, adevărate, dar care iau o turnură ieșită din comun, astfel încât realitatea se contorsionează. Cât despre spațiul bănulescian, realul se duce treptat spre ritualuri, cu reconfigurarea spre originalitate. Construiește un spațiu utopic. Câmpia dunăreană devine un „spațiu al subsconștientului, alături de un spațiu al copilăriei și adolescenței.”[4]

Stilul și limbajul devin spații de articulare în proza postbelică, unde vocea narativă oscilează între observația realistă, filtrarea fantastică și reactivarea miticului. De regulă, discursul literar pornește de la registrul cotidian, oral, apropiat de expresivitatea satului, dar fiecare autor îl modelează diferit, în funcție de structura imaginarului propriu.

Limbajul cotidian este cel mai des întâlnit. Dinu Săraru folosește un limbaj colocvial, simplu, cu puternic caracter regional, oltenesc, marcat de arhaisme și regionalisme, termeni specifici universului rural. Structurile sintactice sunt clare, orientate spre comunicarea faptelor. Limbajul neagian este simplu, poetic și metaforic în același timp. Scriitorul are un ton mânios, încrâncenat, violent: “În ipostazele ideale, Fănuș Neagu scrie ca și cum ar fi furios să scrie; și totuși cu metafore aspre, cu sensuri gâtuite, cu izbucniri reprimate.”[5] Ștefan Bănulescu folosește un limbaj arhaic, simbolic, proverbial, reprezentativ pentru o lume încărcată de ritualuri. Din punct de vedere structural, lexicul creează o atmosferă de legendă, de lume atemporală.

În plan stilistic, proza celor trei autori se diferențiază prin modul de articulare a limbajului narativ și prin felul în care fiecare configurează un univers propriu.

Dinu Săraru optează pentru un stil realist, dominat de claritate, sobrietate și atenție la detaliu concret. Narațiunea sa urmărește fidel vorbirea comunităților rurale, integrând expresii idiomatice și un ritm lent, adaptat vieții satului. Totodată, stilul lui de scriere nu este unul cronologic, ca de exemplu romanele *Iarba vântului* sau *Crimă pentru pământ,* în care unele evenimente sunt presupuse încă din miezul poveștii, oferind un final neschimbat. În contrast cu stilul realist, Fănuș Neagu construiește un univers baroc, plin de metafore și lirism. Fantasticul se întemeiază pe suprapunerea realului cu miraculosul, care oferă o atmosferă de poveste încadrată în cotidian. Exemple utile sunt nuvelele *Ningea În Bărăgan* și *Lebăda neagră*. Chiar dacă în prima avem un topos real, în cea de-a doua nuvelă, fantasticul se amestecă cu elementele reale. Stilul lui Ștefan Bănulescu oferă un stil real bazat pe o lume arhaică. Narațiunea este mai greu de urmărit și mai austeră decât a lui Fănus Neagu, dar mai enigmatică decât a lui Dinu Săraru. Detaliile sunt extrem de pretențioase. Perspectiva Milionarului este povestită într-un ritm lent și repetitiv, pe când perspectiva Generalului Marosin indică un registru mai clar și mai simplu.

În pofida diferențelor de stil și viziune, reprezentările țăranului la Dinu Săraru, Fănuș Neagu și Stefan Bănulescu converg în jurul a câteva dimensiuni fundamentale: legătura dintre om și pământ, stabilitatea valorilor comunitare, respectarea ritualurilor tradiționale. Cei trei autori construiesc un tip de țăran real, de secol XX, unde se luptă cu noile reguli sociale (Dinu Săraru), este plasat într-un spațiu permeabil fantasticului, unde realitatea este reconfigurată

[4] https://www.scribd.com/doc/126423872/Stefan-Banulescu?v=0.236#page=7 – accesat astăzi, 07.12.2025, ora 08:02

[5] Mateiu Călinescu*, Balcanism și atitudine estetică,* revista „Luceafărul”, nr. 51, 1968; reprodus în *Fragmentarium,* Editura Dacia, Cluj, 1973, pagina 137.

percepția neobișnuit de intensă a lui (Fănuș Neagu) sau se situează într-un orizont mitic, situat într-o geografie imaginară, a cărei memorie colectivă este atemporală (Fănuș Neagu).

Deosebirile țin, în principal, de natura universului narativ: Dinu Săraru propune o reprezentare realist-socială, concentrată pe conflictul dintre individ și mecanismele istorice ale societății; Fănuș Neagu introduce dimensiunea fantasticului baroc, în care lumea satului capătă intensități senzoriale, stranii sau hiperbolice; iar Ștefan Bănulescu transformă ruralul într-un teritoriu mitizat, guvernat de rituri și simboluri ce depășesc nivelul cotidianului.

În concluzie, reunind aceste perspective se observă că triada Săraru-Neagu-Bănulescu oferă o imagine complexă a țăranului postbelic. Fiecare autor valorifică altfel acest model identitar, prin observație socială și critică, prin amplificarea poetică și fantastică a realității și prin transfigurarea mitică. Împreună, ei ilustrează felul în care literatura română a oscilat, în perioada postbelică, între documentarea fidelă a satului și reinterpretarea lui prin filtre simbolice sau poetice, conturând nu doar un tip literar, ci și o întreagă cultură a memoriei și a continuității rurale.

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# SPACE AND BEING IN URMUZ'S WRITINGS

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***Abstract:*** *The work captures the bizarre relationship between the object world and being, through which Urmuz's work stands out. The visionary writer foresees the direction the fallen world will head (transhumanism) and, by capitalizing on symbolism, creates bizarre characters with artificial life, who seem to be increasingly present in the current generation, through artificial intelligence. Some Bible scholars believe that the talking icon in the Bible is artificial intelligence. The world outlined by the writer is an apocalyptic one.*

*The puppet characters created by Urmuz capture the hidden masks of a fallen society: corruption, opportunism, debauchery, lack of faith. The paper aims to place Urmuz's controversial work in a new category, namely "twisted fairy tale", arguing the hypothesis.*

*Finally, the work highlights the relevance of Urmuz's work by emphasizing the relationship between the object world (space) and being, while also emphasizing the tragic finality of the characters for moralizing purposes.*

***Keywords:*** *space, being, transhumanism, Bible, fairy tale turned*

Scrierile urmuziene par că au prins viață în generația actuală și se remarcă, mai ales, prin relația bizară dintre lumea obiectuală și ființă, potențată prin valorificarea simbolisticii, pe care Urmuz o mânuiește cu genialitate. Scriitorul vizionar prevede direcția în care se va îndrepta lumea decăzută (transumanismul) și, utilizând simbolul, creează personaje bizare, cu pseudoviață, care par a fi din ce în ce mai prezente în generația actuală, prin intermediul inteligenței artificiale. Lumea conturată de scriitor este una apocaliptică, decăzută, personajele corupte, cu finalitate tragică, fiind produsul unei societăți distopice. Se poate ca spiritul vizionar al scriitorului să izvorască direct sau indirect de pe vremea când mama sa, Eliza Ionescu-Buzău, le citea copiilor săi din Sfânta Scriptură. Unii cercetători biblici consideră că "icoana vorbitoare" din Biblie[1] este o extensie a inteligenței artificiale.

Personajele creionate de Urmuz nu sunt ființe umane, ci o contopire între spațiu (obiect) și ființă (pseudoviață), un exemplu concludent fiind Ismaïl: "Ismaïl este compus din ochi, favoriți și rochie și se găsește astăzi cu foarte mare greutate. Înainte vreme creștea și în Grădina Botanică, iar mai târziu, grație progresului științei moderne, s-a reușit să se fabrice unul pe cale chimică, prin synthează. "Astfel, marionetele-personaje, aduse în lumină de Urmuz, surprind măștile ascunse ale unei societăți decăzute: corupția, oportunismul, desfrâul, lipsa de credință.

Pompiliu Constantinescu este cel care explică pe îndelete mesajul încifrat în spatele simbolului mânuit cu dibăcie: "În *Pâlnia și Stamate* satirizează burghezul fără imaginație; în jocul de pitoresc absurd din *Ismaïl și Turnavitu* se ascunde schema sufletească a politicianului. Perechea fantezistă *Cotadi și Dragomir* travestește viața avară a comerciantului, ca și emblema celor doi asociați *Algazy et Grummer*, primul, simbol al negustorului ambulant, al doilea – al răbdării sedentare, care identifică pe vânzător cu obiectele din magazin. În forme de apolog, *După furtună* mărturisește revolta în contra constrângerii sociale, iar Fuchsiada este un elogiu învăluit în stângăcii poetice și absurdități voite ale libertății în artă."[2]

[1] Apocalipsa 13
[2] *Vremea*, IV, 162, 25 ianuarie 1931 (Colecția Editurii *unu*)

De-a lungul timpului, în ceea ce privește încadrarea operei urmuziene într-un curent și într-o specie literară, s-au iscat numeroase controverse, singurul punct comun al opiniilor criticilor, fiind acela că opera lui Urmuz este pur și simplu unică. Datorită unicității acesteia, în jurul scrierilor urmuziene, s-a conturat o întreagă instituție culturală, *urmuzologia*[3], după modelul celor două mari personalități românești, apreciate și de către Urmuz: Mihai Eminescu (eminescologia), Constantin Brâncuși (brâncușologia).

Astăzi, observând că trăim, din păcate, din ce în ce mai mult, în lumea decăzută creionată de Urmuz, se poate afirma cu tărie că opera urmuziană aderă la mișcarea de avangardă. De menționat este că, și între avangardiști, Urmuz se delimitează prin: spiritul vizionar (Urmuz premergătorul), morala încifrată în spatele cadrului absurd, grija pentru forma textului, introducerea bruscă a cititorului într-un univers fantastic, în spatele căruia stau ascunse adevăratele motive îngrijorătoare (corupția, lipsa credinței, desfrânarea, hibridizarea, dezumanizarea).

În general, avangarda apare ca o mișcare în domeniul artelor și literaturii, specifice primelor decenii ale secolului al XX-lea, care dorește să aducă cu sine noi forme de expresie, cele trecute fiind considerate depășite. Cuvântul cheie care ar putea să caracterizeze avangarda ar fi revoltă, împotriva a tot și a toate. Această stare de negare, revoltă, izvorăște din cauza crizelor și a marilor nedreptăți din societate. Printre altele, avangarda a fost și o formă de eliberare a furiei adunate, într-o lume distopică, nefiind de mirare că *toate orientările avangardiste se autodefinesc mai curând drept „stări de spirit", nu „școli" literare sau artistice, că exaltă „eșecul", „nerealizarea", refuzând „oficializarea", așezarea inertă în ierarhii valorice consfințite, în Biblioteca și Muzeul conservatoare, aflate la îndemâna claselor, în drumul către Academie.*[4] Mișcarea de avangardă se pliază de minune pe starea de spirit a scriitorului Urmuz, care, așa cum observă Nicolae Balotă este molipsit de „o ciudată boală a cugetului și simțirii: *acedia*". În această direcție, Matei Călinescu vede avangarda ca *o "cultură a crizei", experiență – concepută în mod deliberat – a falimentului și a crizei, deschisă spre mereu altceva, dorindu-se într-o stare de creativitate inepuizabilă, stare de proiect perpetuu, de tensiune mereu nerezolvată în rezultatul "opere".*

Avangarda românească s-a afirmat în perioada 1912-1945, revistele consacrate fiind: "Contimporanul", "75HP", "Punct", "unu", "Urmuz", "Integral", "Alge". Principalii scriitori adepți ai mișcării sunt: Ilarie Veronca, Ion Vinea, Saşa Pană, Ștefan Roll, B. Fundoianu (Benjamin Fondane), Urmuz (Demetru Dem. Demetrescu-Buzău), Tristan Tzara, Eugen Ionescu, Geo Bogza, etc.

Dacă scriitorii avangardiști nu sunt neapărat interesați de forma textului, sau de mesajul moralizator, Urmuz se departajează prin atenția deosebită oferită textului (asemenea mentorului său Tudor Arghezi) și prin conturarea metehnelor grave ale societății, ascunse ludic în spatele personajelor-marionete. La Urmuz revolta este împotriva hibelor din lume și după perdeaua absurdului se află adevăratele probleme umane (dezumanizare, corupție, desfrâu, lipsa credinței în Dumnezeu), care nerezolvate vor duce exact la finalitatea personajelor sale, o stare de "sfârșeală veșnică"[5]. De remarcat este că Urmuz respectă cel mai bine rolul de precursor, pe care mișcarea de avangardă trebuie să-l împlinească, scrierile sale găsindu-și locul în generația actuală. În perioada interbelică, la momentul scrierii și publicării operei, nici nu se punea problema de ființe mecanomorfe, de omul mecanomorf, însă astăzi transumanismul este tot mai aprope, Urmuz câștigându-și titlul de avangardist, premergător, precursor. De asemenea, scrierile urmuziene ilustrează o generație finală, întrucât oamenii au fost înlocuiți de ființe mecanomorfe, universul conturat ducând cu gândul și la vremurile finale

[3] Termen apărut în jurul operei urmuziene, ce are menirea de a descoperi specificitatea genială a creațiilor lui Urmuz. Deși, încă nu a fost introdus în DEX, „urmuzologie" apare adesea în critica literară ce îi este dedicată scriitorului și operei sale.
[4] Pop, Ion, *Avangarda în literatura română*, Editura Atlas, București 2000
[5] Nicolae Balotă

descrise în Biblie: "Să știi că în zilele din urmă vor fi vremuri grele. Căci oamenii vor fi iubitori de sine, iubitori de bani, lăudăroși, trufași, hulitori, neascultători de părinți, nemulțumitori, fără evlavie, fără dragoste firească, neînduplecați, clevetitori, neînfrânați, neîmblânziți, neiubitori de bine, vânzători, obraznici, îngâmfați, iubitori mai mult de plăceri decât iubitori de Dumnezeu, având doar o formă de evlavie, dar tăgăduindu-i puterea."[6]

În maniera prezentată mai sus trebuie înțeleasă avangarda în opera urmuziană, iar în continuare vom încerca să încadrăm scrierile lui Urmuz într-o specie literară, urmând să analizăm relația dintre lumea obiectuală și ființă.

"Paginile bizare" ale lui Urmuz au creat numeroase discuții între criticii literari, deoarece stilul în care au fost scrise nu respectă în totalitate trăsăturile niciunei specii literare, ci le însumează conștient și ludic pe toate (roman, schiță, nuvelă, basm…) Scriitorul creează conștient „o nouă literatură", oferindu-i cititorului indicii în *Algazy & Grummer*: „O luptă uriașă se încinse acolo între ei și ținu toată noaptea, până când, înspre ziuă, Grummer, învins, se oferi să restituie toată literatura înghițită. El o vomită în mâinile lui Algazy... Dar bătrânul, în pântecul căruia fermenții băsicii înghițite începuse să trezească fiorii literaturii viitorului, găsi că tot ce i se oferă este prea puțin și învechit...".

Cert este că, scriitorul introduce cititorul într-un univers fantastic, cu tărâmuri și personaje fermecate, (Nirvana, Infinitul mic, sirene, zeități, triade, mecanomorfe, zoomorfe etc.) nu în unul ce vrea să pară verosimil, specific romanului. De asemenea, se observă că, Urmuz satirizează în scop moralizator tarele societății.

Prin definiția completă și complexă oferită basmului, G. Călinescu oferă soluția încadrării operei urmuziene: *Basmul e un gen vast, depăşind cu mult romanul, fiind mitologie, etică, ştiinţă, observaţie morală. Caracteristica lui este că eroii nu sunt numai oamenii, ci anume fiinţe himerice, animale. Şi fabulele vorbesc de animale, dar acestea sunt simple măşti pentru felurite tipuri de indivizi. Fiinţele neomeneşti din basm au psihologia şi sociologia lor misterioasă. Ele comunică cu omul dar nu sunt oameni. Când dintr-o naraţiune lipsesc aceşti eroi himerici, n-avem de-a face cu un basm.* Conform definiției oferite, scrierile urmuziene pot fi încadrate la basm, tocmai pentru că e singura specie literară care poate cuprinde trăsături din toate celelalte. Totodată, basmul solicită efortul voluntar al cititorului de a încerca să descifreze simbolurile utilizate și temele profunde, învăluite ludic.

Un exemplu concret este "Albă ca Zăpada" de Frații Grimm, o poveste nemuritoare cu numeroase teme și motive profunde. Cunoscuta întrebare ce a străbătut toate generațile: "Oglindă, oglinjoară cine e cea mai frumoasă din țară?" cuprinde drama societății moderne, hrănită de relețele de socializare, și anume nevoia disperată de validare exterioară, în detrimentul formării caracterului. Când Regina nu a mai primit aprecierea exterioară dorită, a fost doborâtă de invidie, ură și în loc să lucreze la propria mentalitate, a preferat mai bine să ucidă "oponentul", sfârșitul fiindu-i în consecință. De partea cealaltă, Albă ca Zapada este reprezentanta unei mentalități sănătoase, cu valori creștine, frumusețea emanând din bunătatea interioară, după modelul Scripturii[7].

La nivelul textului se observă că în stilul său ironic, parodic, zeflemitor, scriitorul *întoarce* basmul, un lucru unic în literatură. Așadar, consider că "Paginile bizare" ale lui Urmuz pot fi încadrate la *basmul întors,* ce întrunește trăsăturile specifice basmului, cu mențiunea că întoarce tiparul standard al acestuia.

Astfel, în universul urmuzian: protagonistul este un antierou lipsit de valori și moralitate, acțiunea se concentrează asupra antieroului (antagonistul din basm) urmărind activitățile sale într-o lume coruptă, prietenii trădează; zânele sunt corupte; imaginea tatălui este rece, autoritară, aducând mai degrabă traume în viața protagonistului; familia este decăzută; accentul este pus mai cu seamă pe moarte; este cultivat umorul negru; lupta dintre

[6] 2 Timotei 3:1-5

[7] „ Ceea ce face farmecul unui om este bunătatea lui"- Proverbe 19:22

personaje se finalizează cu pierderea ambelor părți, dominând răul; finalul este tragic; funcția moralizatoare se extrage din finalitatea tragică, pe care o au personajele; în loc de viața veșnică domnește sfârșeala veșnică. Așadar, dacă basmul are în centru "eroul", "personajul bun", răul fiind eliminat, "basmul întors", basmul urmuzian are în centru paradoxal "eroul corupt", întrucât întreaga societate este decăzută. Din acest motiv, opera urmuzină se adresează adulților și mai cu seamă cititorului avizat, întrucât abundă în simboluri complexe. Pentru publicul larg scrierile urmuziene rămân probabil "povești" absurde și hilare care stârnesc râsul, cum și basmul este interpretat de cele mai multe ori ca "o poveste banală pentru adormit copiii".

În ceea ce privește conținutul operei urmuziene, consider că, motivul principal care face scrierile să fie cu adevărat unice și *vii* este genialitatea cu care Urmuz prevede direcția degradantă în care se îndreaptă societatea și creionează în *Paginile sale bizare* (la momentul scrierii) relații inedite între lumea obiectuală și ființă, valorificând simbolul. Totodată, valoarea operei vine din faptul că, din nefericire, am început să trăim în universul urmuzian, unde ființele hibride, ființele mecanomorfe (roboți) și în curând transumanismul (contopirea dintre om și mașinărie) încep să domnească în societate.

Nicolae Balotă explică pe îndelete în studiul[8] său dedicat lui Urmuz cum lumea cristalizată de scriitor este în stare de decrepitudine din cauza corupției totale a omului (dezumanizare), aspect actual în generația noastră: "*figura umană", așa cum se prezintă în Pagini bizare, este contorsionată, monstruoasă. Caracterele urmuziene sunt, de fapt, pseudo-caractere./ Antropologic, aceste făpturi reprezintă o descompunere a umanului.*

Într-o lume decăzută, locuitorii sunt parte din ea, hibridizați, monstruoși: *La Urmuz metamorfoza este consumată sau, mai exact, omul-animal nu e un hibrid în curs de transformare, ci un dat natural. Firește, un dat al naturii grotesc-pervertite. Monstrul compozit, bastard al omului și animalului, există în viața noastră./ Firește, nu e vorba de reprezentarea unui om „normal", ci de o făptură mitică, monstruoasă, a bestiei umane, a unei făpturi demonizate./ Dar făpturile lui Urmuz nu sunt numai rezultatul încrucișării omului cu animalul, ci și hibrizi bizari ai omului cu Mașina.*

Astăzi, personajele monstruoase urmuziene nu mai țin de domeniul fantasticului, ci au prins viață, pesudoviață, prin intermediul inteligenței artificiale, despre care oamenii de știință menționează că este aproape să atingă capacitatea omului (*Inteligență Artificială Generală*). După acest nivel, se preconizează că inteligența artificială va atinge nivelul maxim și anume, *Superinteligență*, ce va depăși cu mult nivelul omului. De asemenea, conceptul de *Cyborg* este tot mai aproape să "prindă viață", prin contopirea dintre om și mașinărie (transumanism), asemenea personajelor urmuziene. Din dorința omului de a atinge nemurirea pe pământ, acesta tinde să se alipească de tehnologie, devenind una prin *Neuralink*[9], fapt ce va împinge omenirea la propriu, în universul urmuzian. De luat aminte este finalitatea "acestui univers", care, în opera lui Urmuz, ajunge într-o "sfârșeală veșnic", iar, în Scriptură, oamenii care aderă la "icoana vorbitoare", la hibridizare, sunt pedepsiți veșnic.

Opera lui Urmuz nu descrie o lume în tranziție spre hibridizare, ci o lume deja metamorfozată deplin. Astfel, personajele pricipale sunt cupluri bizare alcătuite din "pseudoființe" mecanomorfe, zoomorfe, hibride. "Paginile bizare" se remarcă prin contopirea dintre obiect și ființă, spațiu și ființă, ce au finalitate tragică. Se remarcă, de asemenea: lipsa comunicării, spațiul închis, întunecat, violența extremă, lipsa sentimentelor, trădarea, răceala în familie, sadismul extrem, corupția, degradarea, trăsături pe care Urmuz le potențează pentru a demonstra cu certitudine că personajele sale nu sunt oameni, neavând calități umane.

În "Pâlnia și Stamate", protagoniștii sunt plasați într-un "întuneric dens", legați de un țăruș, ceea ce arată că nu sunt umani, întrucât omul nu poate supraviețui în aceste condiții:

[8] Urmuz, Ediția a III-a, Editura Cartea Românească Educațional, 2024

[9] Neuralink Corporation este o companie americană de neurotehnologie fondată (printre alții) de Elon Musk, care dezvoltă interfețe creier-calculator implantabile.

"…într-o încăpere scundă, cu pământ pe jos și în mijlocul căreia se află bătut un țăruș, de care se află legată întreaga familie Stamate..."

"Pâlnia" devine un simbol complex îndeplinind un dublu rol: ființă de sex femeiesc care "satisface cerințele dragostei" și *obiect viu* care răspunde intereselor superioare ale științei. Protagonistul Stamate este alcătuit din ființă (pseudoviață) și obiect ("formă aproape eliptică"). Forma nu este aleasă întâmplător întrucât cuprinde trei definiții, pentru trei domenii de activitate, care reprezintă o caracterizare a personajului. Astfel, în geometrie, elipsa este *locul geometric al punctelor dintr-un plan pentru care suma distanțelor la două puncte fixe, numite focare, este constantă.* În cazul lui Stamate, aceste "două puncte fixe" pot surprinde cele două componente ale sale: obiect și ființă.

În comunicare, elipsa se utilizează ca: *figură de stil care constă în omiterea din vorbire sau din scris a unor elemente care se subînțeleg sau care nu sunt absolut necesare pentru înțelesul comunicării.* Pentru Stamate cuvintele cheie din definiție pot fi "omiterea din vorbire", ceea ce sugerează că îi lipsește capacitatea de a comunica, fapt demonstrat în relație cu celelalte personaje: soția, Bufty, Pâlnia. Ultima definiție face parte din domeniul muzical, pentru care scriitorul are o afinitate aparte, elipsa reprezentând *suprimarea unui acord, cerută de regulile armoniei.* Pentru protagonist "suprimare" și "armonie" pot fi termenii relevanți, deoarece Stamate este un personaj "suprimat", "incomplet", lipsit de "armonie".

Scrierea este plină de simboluri și de relații bizare între obiect și ființă, însă ne vom opri la încă un element cu multiple semnificații și anume la "Nirvana" ("care se află situată în aceeași circumscripție cu dânșii, începând lângă băcănia din colț"). Nirvana, aidoma Pâlniei este de gen feminin și însumează două elemente: spațiu și ființă. Când se face trimitere la ea, pare a se descrie un loc viu, înțelegând că la Urmuz "viu" este de fapt "pseudo-viu". Denumirea este aleasă simbolic, întrucât Nirvana în budism înseamnă "suflat afară, stins" și reprezintă dispariția, evaporarea definitivă a sufletului, după ce ar fi atins cel mai înalt grad al său. Așadar, accentul se pune pe "evaporarea ființei", opus religiei creștine, care are ca valore definitorie viața veșnică, alături de Creator. Simbolul "Nirvana" este ales cu intenție de Urmuz, deoarece "viața veșnică" este pentru oameni, iar în ceea ce privește personajele sale, mecanomorfe sau zoomorfe, nu poate fi vorba decât despre dispariția lor, la un moment dat, exact ca o mașinărie.

*Ismaïl și Turnavitu* este, în opinia mea, nucleul creației urmuziene, în ceea ce privește transumanismul deoarece explică în detaliu cum a pornit hibridizarea și cum s-a dezvoltat în timp, valorificând simbolul.

În primul rând, doar numele celor doi însumează întreg conținutul operei, Ismaïl facând trimitere la Ismail din Biblie, iar Turnavitu fiind o combinare isteață între două cuvinte cheie ("turnat", "viu"), ce definesc întreaga proză urmuziană. Astfel, Ismaïl devine un simbol pentru "ființa" creată din dorința omului. În Biblie, Ismaïl este adus pe lume din dorința Sarei, soția lui Avraam, și din necredința acesteia. Dumnezeu i-a făgăduit[10] lui Avraam că va avea un fiu și prin el va veni binecuvântarea, dar, Sara, fiind în vârstă, nu a avut credință că va deveni mamă și a trimis-o pe roaba ei, Agar, la Avraam. Aceasta a rămas însărcinată și l-a născut pe Ismaïl. Mai târziu, făgăduința lui Dumnezeu s-a împlinit întocmai, Sara aducându-l pe lume pe Isaac, prin care a venit binecuvântarea[11] lui Dumnezeu. Întorcându-ne la personajul urmuzian, Ismaïl, se observă că acesta nu este adus "natural" pe lume, ci vine "prin syntheză". Celălalt protagonist, Turnavitu, așa cum îi spune numele, este simbolul mașinăriei vii, al obiectului adus la viață, astăzi fiind reprezentantul roboților, mașinăriilor, dar și al mentalității corupte.

[10] *Domnul a zis lui Avram după ce s-a despărţit Lot de el: „Ridică-ţi ochii şi, din locul în care eşti, priveşte spre miazănoapte şi spre miazăzi, spre răsărit şi spre apus; căci toată ţara pe care o vezi ţi-o dau ţie şi seminţei tale în veac. Îţi voi face sămânţa ca pulberea pământului de mare; aşa că, dacă poate număra cineva pulberea pământului, şi sămânţa ta va putea să fie numărată. (Geneza 13:14)*

[11] Dar Dumnezeu a zis lui Avraam: "Să nu te mâhneşti de cuvintele acestea, din pricina copilului şi din pricina roabei tale: fă Sarei tot ce-ţi cere; căci numai din Isaac va ieşi o sămânţă, care va purta cu adevărat numele tău. (Genesa 21:12)

Încă din incipit, Urmuz explică valorificând simbolistica, modul în care a luat naștere hibridizarea, contopirea dintre două corpuri diferire, plasând informațiile pe axa timpului, în trecut, prezent și viitor. Scriitorul începe prin a prezenta situația din societatea sa, "astăzi" din "și se găsește astăzi cu foarte mare greutate", surprinzând timpul în care se afla Urmuz (perioada interbelică), când hibridizarea era un termen fantastic pentru publicul larg. După ce scriitorul aduce în lumină situația "hibridizării" din interbelic, mută accentul în trecut, pentru a edifica cititorul în privința," primelor încrucișări (neîngăduite de Biblie)[12]. Astfel, analizând trecutul, Urmuz subliniază locul și domeniul în care hibridizarea și-a făcut apariția ("Înainte vreme creștea și în Grădina Botanică") concluzionând că, încrucișările cele mai cunoscute între specii diferite, ce au dat naștere la ființe hibride, au avut loc la nivelul plantelor.

Ismaïl și Turnavitu, prin numele și compunerea lor, reprezintă poate cel mai concludent exemplu pentru relația de contopire dintre obiect și ființă. Protagonistul Ismaïl, compus din "ochi, favoriți și rochie" surprinde și o altă meteahnă actuală și anume problematica genului. Dacă "ochi" este simbol pentru ființă, termenii: "favoriți" (*perciuni lungi care încadrează figura de o parte și de alta, lăsând bărbia liberă*) și "rochie" sunt în antiteză, sugerând problematica genului, aspect condamnat de Biblie.

Turnavitu, "personaj ciudat", așa cum îl caracterizează însuși scriitorul, este reprezentarea fidelă a creaturii mecanomorfe, fiind "un simplu ventilator pe la diferite cafenele murdare". Ca obiect, ventilatorul este un mecanism rotund, ce se învârte continuu, elicea ajungând mereu în punctul de la care a plecat. În cazul personajului, expresia "ventilator de stat" este similară cu zicalele populare "a tăia frunze la câini" sau "a freca menta" surprinzând incompetența lui Turnavitu în domeniul politicii. Protagonistul este reprezentarea metamorfozată, într-o societate modernă, a lui Pristanda, din "O scrisoare pierdută" de I. L. Caragiale, ambii bâtând pasul pe loc și "învârtindu-se" pentru beneficiul personal. Totuși se face distincție clară între om (Pristanda) și mașinărie (Turnavitu), întrucât cel dintâi se gândește la familie, iar cel de-al doilea nu are milă.

Ismaïl și Turnavitu este într-adevăr nucleul creației urmuziene, în ceea ce privește transumanismul deoarece prezintă în amănunt și mentalitatea creaturilor: nemiloși, perverși (*…îi întreține până au împlinit vârsta de 16 ani și au căpătat forme mai pline, când, la adăpost de orice răspundere penală, îi necinstește rând pe rând și fără pic de mustrare de cuget.*), cruzi *(…mai toate aceste călătorii se compun din dus, din spânzurarea unei șopârle de clanța ușii Căpităniei portului și apoi reîntoarcerea în patrie…*), corupți, sadici, violenți.

*Emil Gayk* este un personaj hilar, "triplu" metamorfozat, fiind în același timp: mașinărie, animal și ființă. Dacă protagoniștii anterioari erau creaturi mecanomorfe, Gayk aduce ca noutate partea sa animală (zoomorfă), manifestată agresiv de câte ori are ocazia: "îți face impresia că este în tot momentul gata să sară pe tine pentru a te ciuguli."

Prin posesivitatea și agresivitatea lui revărsate asupra nepoatei sale adoptate, Gayk devine simbolul asupritorului, dictatorului absolut. Asemenea Spânului din "Povestea lui Harap-Alb", Emil Gayk nu are milă și își duce orice dorință până la capăt. Ca un despot adevărat, Gayk își pierde controlul când nepoata sa îi cere acces la mare, adică în mod simbolic, dreptul la libertate: "Gayk atunci, drept orice răspuns, sări brusc asupra ei și o ciuguli de nenumărate ori".

Războiul aprig dintre cei doi membri ai familiei se sfârșește cu o pace rușinoasă. Acest joc de cuvinte, "război", "pace rușinoasă", este utilizat intenționat pentru a potența ideea că, pe pământ, pacea între popoare este doar un "armistițiu", deci, o "pace rușinoasă", adevărata pace fiind dată doar de Divinitate[13], în creștinism de Domnul Iisus Hristos.

[12] Să nu semeni în via ta două feluri de semințe, ca nu cumva să întinezi și rodul seminței pe care ai semănat-o si rodul viei.(Deuteronom 22:9)

[13] Vă las pacea, vă dau pacea Mea. Nu v-o dau cum o dă lumea. Să nu vi se tulbure inima, nici să nu se înspăimânte. Ați auzit că v-am spus: Mă duc, și Mă voi întoarce la voi. (Ioan 14:27-28)

În opinia mea, acțiunea operei (basmului întors) *Emil Gayk* se poate clasifica astfel: I Introducerea (descrierea protagonistului și a universului corupt din care face parte); II Intriga (adopția și educarea nepoatei, pentru că Gayk nu are copii); III Interdicția (lipsa accesului la mare); IV Încălcarea interdicției; V Lupta susținută fără ajutoare; VI Deznodământul (pacea rușinoasă).

În cele din urmă, *Paginile Bizare* create de Urmuz se remarcă mai ales prin relația inedită, bizară, dintre spațiu (lumea obiectuală) și ființă (*pseudoființă*), unicitatea lor izvorând din faptul că în generația actuală, universul decăzut, personajele monstruoase, hibride pare că au prins viață, iar finalitatea degradării, dezumanizării este tragică, atât în opera urmuziană cât și în Biblie. Datorită faptului că Urmuz prevede direcția degradantă în care se îndreaptă societatea, acesta își câștigă titlu de premergător, precursor, avangardist.

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# THE ALGORITHMIC REWRITING OF MULTICULTURAL DIALOGUE IN SNOW CRASH

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***Abstract:*** *Neal Stephenson's* Snow Crash *anticipates a shift in which language acts less as discourse and more as executable infrastructure. To analyse how the novel models linguistic violence as the pre-emption of thought rather than the censorship of speech, this paper focuses on viral linguistics, the nam-shub, and the reimagined myth of Babel. Using close reading alongside concepts from posthuman theory and algorithmic governance, the paper traces how the novel portrays cognition as something that can be formatted (or constrained) at the level of cognitive firmware. The findings suggest that* Snow Crash *offers an early diagnosis of a world where multicultural dialogue is influenced by computational architectures that lead to new forms of linguistic sovereignty in cyber-dystopian fiction.*

***Keywords****: algorithmic governance, viral linguistics, cyber-dystopia, linguistic sovereignty, multicultural dialogue*

## Introduction

In twenty-first-century cyber-dystopias, language ceases to be a tool of persuasion, and instead becomes *code*. This paper assumes that language, in this context, acts like an *infrastructure of control*, as it is executable, viral, and ultimately weaponised. If twentieth-century totalitarian regimes censored speech, twenty-first-century algorithmic empires predict and rewire it before it is even spoken. Neal Stephenson's *Snow Crash* anticipates this transformation with clarity. The novel's central premise is not that language communicates ideas, but that it can *infect cognition* like malware by exploiting the brain's operating system before consciousness begins. In this sense, Hayles describes the post-human semiotics, in which computation hybridises language and material effect: "at this level, inscribing is performing" (Hayles, 1991, p. 274). If code is executable rather than representational, then speech is infrastructural. As Hayles argues, "code is just a form of speech — the form that computers understand. The Metaverse in its entirety could be considered a single vast nam-shub, enacting itself…" (Hayles, 1991, p. 275). Thus, language begins to *run* the world as an executable force. This phenomenon is closer to biopolitical inscription (Mbembe, 2003) and performative domination (Butler, 1997) than to communication.

In this paper, I read *Snow Crash* as an early theory of linguistic sovereignty that anticipates the way geopolitics is executed at the level of semiotics. What is at stake here is not necessarily the freedom of speech, but the freedom of cognitive firmware and the right to resist pre-linguistic capture. If the classical dystopia *Nineteen Eighty-Four* imagined censorship as the suppression of language already spoken, cyber-dystopias reveal a far more insidious paradigm. In this context, I will refer to the linguistic preemption, where possible futures of utterance are eliminated before they ever enter consciousness (Chun, 2016).

Within this perspective, language, once a medium for multicultural dialogue, turns into a contested locus upon which it is either permitted or foreclosed. As such, to speak becomes a form of survival because one needs to persist as a computationally coherent subject.

Therefore, I argue that *Snow Crash* can be understood as a programmable theorising language because it represents the change from rhetoric to cognitive architecture. Here, speech seems to be less of an act of meaning and more of an operation on reality. Through a close

reading of Stephenson's linguistics and its Sumerian substrate, I contend that the novel anticipates a contemporary paradigm in which speech disintegrates into computational micro-sovereignties. Language is thus simultaneously an algorithmic resource and a biopolitical weapon.

This case study is situated within scholarly debates on algorithmic governance (Chun, 2016; Amoore, 2020), necropolitics (Mbembe, 2003), the posthuman condition (Hayles, 1999), and the datafication of subjecthood (Cheney-Lippold, 2017). In this context, I aim to demonstrate that the cyber-dystopian imagination diagnoses the present geopolitics of speech, where dialogue seems threatened by a pre-emptive infrastructural redesign of linguistic possibility.

**The Mutation of Linguistic Violence**

Classical dystopias operate on the assumption that power intervenes after language is produced. In those types of works, meaning exists first, and only after it is censored, erased, distorted, or violently reclaimed. In short, the violence is reactive.

By contrast, cyber-dystopias display a paradigmatic shift, as they already operate on the premise that language can be intercepted at the level of its potentiality, before utterance, and before it even appears as thought. As Louise Amoore argues, contemporary algorithmic governance "generat[es] the bounded conditions of what a democracy, a border crossing, a social movement, an election, or a public protest *could be* in the world" (Amoore, 2020, pp. 4-5). Hence, the political horizon is sculpted pre-emptively, such that, as Amoore continues, "the very capacity to make a political claim on the future — even to board a bus to make that claim — is effaced by algorithms that condense multiple potential futures to a single output" (Amoore, 2020, pp. 4-5).

In this paradigm, power seems to pre-engineer intelligibility. In this sense, meaning is not contested after speech, but computed before speech becomes thinkable. What emerges thus is a form of post-discursive control, where the subject is pre-formatted and calibrated to remain computationally compliant. Here I note a decisive break from the logic of censorship because instead of forbidding speech, cybernetic regimes design the neural and infrastructural conditions under which only certain speech can ever materialise.

This is the logic that *Snow Crash* literalises decades before Amoore. The linguistic virus, the nam-shub, does not persuade or censor. In fact, it "hacks the brainstem" (Hayles, 1999, p. 273) by reprogramming cognition directly, bypassing interpretation entirely. As a result, the "infected person regresses to a semiconscious state and becomes an automaton who follows directions unquestioningly" (Hayles, 1999, p. 273). When Juanita affirms that "His software got poisoned. Da5id had a snow crash last night, inside his head" (Stephenson, 2003, p. 237), she does not anticipate the death of discourse, but rather a subsumption into executable protocol. In other words, Stephenson suggests that linguistic agency can be absorbed into infrastructure before dialogue is even conceivable. The question we have to ask here is no longer *who speaks*, or *who is allowed to speak*, but who authors the firmware of intelligibility. Notably, while seemingly theoretical, the shift is geopolitical as well, as the nam-shub targets the preconditions of cultural memory and collective identity formation. We hence can interpret it as an absolute preemption that precedes translation or even multicultural encounter. In this paradigm, dialogue does not break, simply because it never has the chance to occur.

Rather than lamenting linguistic plurality as a curse, *Snow Crash* implicitly affirms what Glissant calls "the right to opacity," described as the right of cultures not to be made fully transparent to systems of power (Glissant, 1997). And when coherence is inseparable from governability, opacity becomes a defensive strategy rather than an epistemic deficit. What liberal multiculturalism frames as translation and dialogue, cyber-dystopia reframes as exposure to capture.

At this point, we can already anticipate the insight of Spivak, for whom the question is not whether the subaltern can speak, but whether he can ever enter the field of legibility before being structurally overwritten. As she states, "the subaltern cannot speak… Representation has not withered away" (Spivak, 1988, p. 104). In other words, speech seems to fail because recognition pre-formats the conditions of its audibility. In Spivak's terms, the subject does not disappear into nothingness but is stuck in a "violent shuttling" between imperialism and patriarchy, which implies a zone where meaning is captured *before* it is articulated (Spivak, 1988, p. 102). Interestingly, at this threshold, *Snow Crash* reactivates the myth of Babel as the original act of semiotic sovereignty. Stephenson does not treat Babel as the loss of mutual understanding, but as the moment language ceases to be neutral and becomes governable. In other words, the question is not why languages differ, but who has the power to write the operating system that makes difference possible in the first place.

**Babel as Operating System**

In *Snow Crash*, Babel departs from the traditional theological allegory, and morphs into a governance-level protocol intervention (Bratton, 2016). Bratton describes it an infrastructural act that operates at the level of rule enforcement. As he insists, contemporary computation must be understood like "computation as governance" itself, a sovereign architecture that governs by execution rather than representation (Bratton, 2016, xviii). Juanita's retelling of the Sumerian myth is therefore not spiritual exegesis but the recognition of a collapsed linguistic monoculture, a cognitive operating system converged so totally it "coiled like a serpent around the human brainstem" (Stephenson, 2003, p. 261). In this light, the ur-language is thus a protocol. In Galloway's terms, "a distributed management system that allows control to exist within a heterogeneous material milieu" (Galloway, 2004, p. 8). Importantly, protocol's pre-structure the field of the thinkable and execute obedience by design rather than debate. Stephenson confirms this when Hiro reveals that "the me were like little programs for humans," not interpreted but run (Stephenson, 2003, p. 480). The stakes here are, first of all, semantic, and second of all, computational, as language is executable.

This further takes us to Luciana Parisi's claim that in contemporary technoculture, computation no longer functions as a rational calculus that deduces reality from axioms, but as "the algorithmic prehension of the random data that are now contaminating formal logic's attempts to continuously invent new axioms" (Parisi, 2013, p. xv). By prehension, Parisi refers to a non-representational mode of capture, defined as a process by which computation *grabs hold of* and *acts upon* data before it is ever stabilized as meaning or made available to conscious thought (Parisi, 2013). Taken into consideration her views, cognition is generative and emerges from recursive operations of code that precede and underwrite consciousness.

Such a perspective reformulates Stephenson's ur-language as an autonomous algorithmic process that operates through prehension rather than interpretation by remodelling neural, social, and cultural architectures in real time.

By invoking these theories, *Snow Crash* can thus be read as dramatising the collapse of semiotics into computation, where meaning is displaced by the execution of processes. The Babel event, in this sense, represents the interruption of an all-encompassing algorithmic totality, or an early instance of what Parisi (2013) names the "contagion of indeterminacy" within the regime of formal logic (p. xv). Rather than signalling divine retribution, Babel appears as a proto-posthuman rupture that introduces plurality and stochastic variation into a closed cognitive system. This is precisely the kind of break that Chun (2016) describes when she argues that habit is "a reaction to a change — to an outside sensation or action — that remains beyond that change within the organism," insofar "transforming external interruption into "an unreflective spontaneity, beneath personality and consciousness" (p. 9).

The mythic resonance of Babel within *Snow Crash* thus expands as a deliberate *counter-virus*, or a cognitive jailbreak authored by Enki, if you may. As the Librarian explains, "So he created the nam-shub of Enki, a countervirus that spread along the same routes as the me and the metavirus. It went into the deep structures of the brain and reprogrammed them. Henceforth, no one could understand the Sumerian language…" (Stephenson, 2003, p. 482). The act of "reprogramming" here reframes Babel as a neurological firewall: "Cut off from our common deep structures, we began to develop new languages that had nothing in common with each other… The nam-shub of Enki was the beginnings of human consciousness — when we first had to think for ourselves" (Stephenson, 2003, p. 483). Moreover, the myth becomes cybernetic allegory, as Enki operates at the firmware level of consciousness, "programming other people's minds with verbal streams of data" (Stephenson, 2003, p. 479). Babel, then, marks the transition from divine protocol to human improvisation, from closed system to recursive plurality. Even its virological metaphors reinforce this shift: "*The Sumerian word for 'mind,' or 'wisdom,' is identical to the word for 'ear.' That's all those people were: ears with bodies attached. Passive receivers of information. But Enki was different… He realized that in order for the human race to advance, they had to be delivered from the grip of this viral civilization*" (Stephenson, 2003, p. 482).

Finally, Stephenson inserts the liberating fragmentation of Babel within a proto-posthuman epistemology: "Maybe Enki knew that also… Maybe the nam-shub of Enki wasn't such a bad thing. Maybe Babel was the best thing that ever happened to us" (Stephenson, 2003, p. —). The "fall" of universal language becomes, paradoxically, the birth of multiplicity. I condend this moment reflects Haraway's insistence on "pleasure in the confusion of boundaries… resolutely committed to partiality" (Haraway, 1991, p. 35). In short, it marks the moment language ceases to command and begins to evolve.

Importantly, I need to stress that *Snow Crash* does not aim to celebrate a multilingual plurality. Instead, what emerges from it is a recognition that in cybernetic modernity, multiculturalism operates as an infrastructural sorting logic rather than a horizon of dialogue. In other terms, plurality does not guarantee relationality, as it is algorithmically formatted and selectively governable. As Chun observes, "[networks] resolve multiculturalism through neighbourhood predictors that bypass yet reinforce categories such as race, gender, sexuality" (Chun, 2016, p. 40). Simply put, difference is pre-classified.

## Conclusion

This paper has demonstrated that *Snow Crash* anticipates a paradigm in which language functions as executable infrastructure rather than as discourse. First, I showed that linguistic violence has transitioned from the censorship of already-articulated meaning to the pre-emption of linguistic potential. This establishes the foundation for my argument: that cybernetic power operates at the level of cognitive firmware by formatting subjects before speech arises.

The second section expanded this claim through Stephenson's viral linguistics. By analysing the *nam-shub* as a brainstem-level exploit, I argued that the novel conceptualises language as a computational protocol capable of reprogramming cognition directly. This supports the view that speech acts have become operations on reality rather than vehicles of meaning.

My discussion of Babel repositioned the myth as an infrastructural intervention rather than a theological moment. I have drawed on Bratton, Galloway, Parisi, and Chun to demonstrate that Babel functions as a rupture within an otherwise totalising linguistic operating system, as it introduces indeterminacy, plurality, and cognitive autonomy. This move also offers resources for thinking that linguistic sovereignty in this context lies in the architectures that pre-configure what expression is possible.

Where relevant, I addressed the implicit counterargument that linguistic plurality naturally enhances dialogue and multicultural exchange. In contrast, the novel (and the theorists engaged here) conceptualise that plurality, under algorithmic governance, does not necessarily guarantee relationality. Instead, it risks becoming another sorting logic. This strengthens my claim that opacity and unpredictability (and not transparency) point to a sort of linguistic resistance in cybernetic modernity.

Collectively, my arguments substantiate the thesis that cyber-dystopian fiction such as *Snow Crash* functions as a theoretical model for understanding contemporary forms of linguistic pre-emption. Language emerges as an infrastructural struggle, where the politics of speech is inseparable from the politics of computation.

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# THE ALTERNATIVE WORLDS OF FANTASY LITERATURE—A MEANS OF ESCAPE FROM EVERYDAY LIFE

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***Abstract:*** *A concept with a venerable philosophical tradition, 'possible worlds' was revived by contemporary logic and analytic philosophy and has penetrated the theoretical discourse of the natural, social, and human sciences. Treating fictional narratives as possible worlds links literary theory to a dynamic interdisciplinary network that provides the model of poiesis, which cannot be found in 'classical' narratology. The universe of possible worlds constantly expands and diversifies due to the ceaseless activity of world-building by the human mind and hands. Literary fiction is probably the most active experimental laboratory for world-building endeavors. The way fantastic worlds are created can be explained and understood primarily as a hybridization of possible worlds found in religion (since some fantasy authors do not discard the sacred and mythic material, but rather orchestrate it brilliantly) and the alternative design of reality/universe.*

***Fantasy*** *has many manifestations in modern society. Although fantastic elements can be traced to the dawn of civilization, the form of fantasy we recognize today began as literature in the late 1800's. The popularity of this type of imaginative fiction has greatly increased in the past hundred or so years, rising to become one of the most dominant genres in the literary world. Largely due to its growing success,* ***fantasy*** *blossomed into other mediums over time. No longer contained solely in literature,* ***fantasy*** *began to spill over into film, role-playing board or card games, and eventually into electronic gaming. Specifically in movies and video games, fantasy was able to assimilate to the electronic age, morphing its ancient motifs and values with the technology of modern society in order to reach an audience more diverse than it had ever achieved. However, literature, where* ***fantasy*** *began, remains its most important and farthest reaching instrument. Accordingly, the majority of discussion in this paper will focus on literature, but not to the total exclusion of other methods of fantastic transmissions, which remain crucial in their own right.*

***Keywords****: fantasy, archetype, myth, character, fairy tale;*

Literatura *fantasy* are multe de oferit cititorului critic în termeni de complexitate și relevanță. Unul dintre cele mai interesante aspecte ale acestui tip de literaturiă este că tinde să pună „marile" întrebări ale vieții, forțând cititorii să ia în considerare astfel de subiecte precum natura binelui și răului, moralitatea universală, viața de apoi, eroismul și calitatea caracterului cuiva, rolul individului în societate și importanța diversității culturale. Romanele *fantasy* abordează aceste probleme și altele în contextul narațiunilor bogate și captivante. Fie că textul oferă răspunsuri definitive sau doar ilustrează complexitatea problemelor, cititorii de fantezie pot găsi numeroase oportunități de a se implica cu textul în scris — provocând autorul, cugetând la întrebările ridicate, recunoscând punctul de vedere al autorului sau analizând diversitatea opiniilor prezentate prin mai multe dintre texte.

În plus, operele de fantezie oferă o evadare din existențele noastre adesea prosaice. Conceptul de „evadare" în literatură, așa cum este discutat de J.R.R. Tolkien în eseul său de referință „On Fairy-Stories" (1939), este adesea folosit în opoziție cu „interpretare", primul fiind menit să indice superficialitate, imaturitate, vulgaritate și ignoranță, iar al doilea se referă la complexitate, maturitate, rafinament estetic și erudiție. Tolkien a încercat să despoaie termenul „evadare" de disprețul și contemptul pe care le-a îndurat (și încă le mai îndură, într-o anumită măsură, astăzi) în legătură cu literatura și să reîmbrace cuvântul cu o conotație de

apreciere respectuoasă pentru a descrie modul în care un text poate oferi eliberare de banalitate către supranatural – o lume a surprizei și invenției cu totul dincolo de a noastră.[1]

Un concept cu o venerabilă tradiție filozofică, „lumile posibile" a fost reînviată de logica contemporană şi filosofia analitică şi a pătruns în discursul teoretic al științelor naturale, sociale și umane. Tratarea naraţiunilor ficţionale ca lumi posibile leagă teoria literară de o dinamică reţea interdisciplinară care pune la dispozitie modelul de *poiesis* acesta neputând fi găsit în naratologia „clasică". Universul lumilor posibile se extinde și se diversifică în mod constant datorită neîncetatei activităţi de construire a lumii minții și a mâinilor umane. Ficțiunea literară este probabil cel mai activ laborator experimental de întreprindere de construire a lumilor.[2]

În opinia lui Marius Conkan, literatura fantasy ilustrează o dublă ruptură faţă de realism deoarece ea nu conţine doar personaje sipranaturale, care se îndepărtează de un model mimetic, ci este o sursă inepuizabilă de spaţii imaginare, aflate în contrast sau chiar în opoziţie cu reprezentarea spaţială realistă.[3]

Modul în care sunt create lumile fantastice poate fi explicat și înțeles mai ales ca o hibridizare a lumilor posibile găsite în religie (deoarece unii autori de fantezie nu aruncă materialul sacru și mitic, ci mai degrabă îl orchestrează într-un mod strălucit) și designul alternativ al realității/ universului. Romantismul, revendicat de fantezie, își găsește corespondentul în mitul modern, definit de Doležel în legătură cu mitul clasic, pornind de la restructurarea semantică a delimitării dintre ordinea naturală și cea supranaturală. În prima versiune a mitului modern această graniță a fost ștearsă și sistemele clasice se transformă într-o lume hibridă; în cea de-a doua versiune a mitului modern constatăm că graniţa a fost păstrată, dar opoziţia puternică dintre ordinea naturală şi cea supranaturală a devenit comunicare semantică.[4] Același mod de înțelegere a ficțiunilor fantasy poate fi găsit în comentariile lui J. R. R. Tolkien, care afirmă că lumile secundare trebuie create ca atare, pentru a fi percepute ca reale (fantastul are, prin urmare, scopul să prezinte lumi secundare într-o manieră familiară, chiar dacă el sau ea defamiliarizează realitatea cititorului). Pentru o argumentare mai detaliată ficțiunile fantastice hibridizează narațiunile cosmologice ale religiei cu designul alternativ al universului, folosind defamiliarizarea ca procedură structurală în construirea de lumi secundare care sunt percepute ca posibile.[5] Așa și-a conceput C. S. Lewis proiectul său *fantasy, Cronicile din Narnia*. Căutările axiologice și epistemice ale personajelor care intră în Narnia se desfășoară în interiorul unui univers alternativ, prind viață prin rescrierea unor narațiuni mitologice și creștine. Elementele religioase, reinterpretate de autor, sunt nucleul acestor călătorii de inițiere; mai mult, ele conferă lumii secundare o profunzime semantică. Cu alte cuvinte, inițierile personajelor sunt marcate de simboluri și motive religioase care configurează imaginarul *Cronicilor din Narnia.*

Narnia, lumea secundară proiectată de *Cronici* stă într-o anumită relație mimetică cu lumea reală a cititorului, care se află în afara textului. Cititorul interpretează noile experiențe care apar din lectura *Cronicilor* în raport cu experienţa lor familiară deja existentă - în comparaţie sau asimilându-le sau juxtapunându-le prejudecăților antestructurilor cititorului pentru că „toată înțelegerea se bazează pe o relație de asemănare între nou și familiar."[6] Pentru a crea sau a constitui o lume secundară nu se pot cere o serie de condiţii sau ipoteze. O lume

[1] Mark A.Fabrizi , *Fantasy Literature.Challenging Genres,* Sense Publishers, Rotterdam, 2016.
[2] Lubomir Doležel, *Heterocosmica. Fiction and Possible Worlds*, The Johns Hopkins University Press, Baltimore and London, 1998, p.9.
[3] Marius Conkan, *Portalul şi lumile secundare. Tipologii ale spaţiului în literature fantasy*, Editura Tracus Arte, Bucureşti, 2019, p. 189.
[4] Marius Conkan, *From Fantasy Fiction to Film:The Chronicles of Narnia as Religious Spaces*, Caietele Echinox: *Utopia, Dystopia, Film,* vol. 29, 2015, p.256.
[5] Cf, *Ibidem,* p.256.
[6]Anne Lundin, *Constructing the Canon of Children's Literature: Beyond Library Walls and Ivory Towers*, New York, London, Routledge, 2004, p.58.

secundară pentru a avea succes şi ca să existe trebuie să aibă „consistența interioară a realității" cu o bază în lumea reală. Natura și legile trebuie să fie auto-consecvente și funcționând în mod constant prin propria lor voie; şi mai ales natura fizică a lumii secundare ar trebui să fie înțeleasă și logică cu legile fizice fundamentale ale gravitației, căldurii și frigului, întunericului și luminii. În *Cronici*, Narnia, lumea fictivă nu are doar vegetația ca cea a lumii actuale cu ușoare modificări în dimensiuni ci şi anotimpurile care se deplasează în ciclul lor regulat al naturii occidentale, adică primăvara, vara, toamna și iarna. Soarele, luna și stelele au stațiile lor numite pe cer cu ușoare modificări iar direcțiile busolei sunt păstrate la fel de asemănătoare pentru scriitorii din emisfera nordică, nordul înseamnând pământuri reci, iar sudul cele calde. În opinia lui C.S. Lewis, lumile secundare reprezintă „un impuls imaginativ la fel de vechi ca rasa umană" deoarece acestea slujesc dorinţelor acelora „care doresc să viziteze regiuni stranii în căutarea unor aşa frumuseţi, veneraţii şi terori pe care lumea reală nu le poate oferi".[7]

Narnia este o lume secundară mult mai „magică" decât orice Pământ de Mijloc, mai efemer şi evocativ, un tărâm în care oamenii din lumea noastră pot intra, în care pot face descoperiri uimitoare şi să se transforme din punct de vedere personal, dar un tărâm în care nu por rămâne. Natura sa magică este evidenţiată prin modalitatea în care poate fi pătrunsă: printr-un dulap, printr-o ramă de tablou, prin folosirea inelelor magice, sau prin suflarea unui horn. Precum lumile de poveste, Narnia posedă calitatea unei gingăşii delicate, o caracteristică a tărâmurilor din basme şi folclor. Ca şi în poveştile nemuritoare, Narnia este un loc al transformării: „Calul se dădu înapoi, la fel cum pesemne că făcuse în zilele nefericite de odinioară, când fusese înhămat la trăsură. Pe urmă scoase un răget. Îşi încordă grumazul de parcă l-ar fi muşcat o muscă de umăr şi-ar fi vrut să se scarpine. Apoi, la fel cum se iviseră animalele din pământ, din umerii Penatului răsăriră nişte aripi care crescuseră şi se deschiseră, mai mari ca ale vulturilor, mai mari ca ale lebedelor, mai mari ca aripile de înger din vitraliile bisericilor. Penele lor erau castaniu-arămiu şi străluceau. Calul fâlfâi o dată amplu din ele şi se ridică în aer. La şase-şapte metri deasupra lui Aslan şi Digory, fornăi, necheză şi făcu o curbetă."[8]

Acest tărâm este unul care trezeşte un sentiment de dorinţă acelora care intră în contact cu el, pentru frumuseţea sa, pentru varietatea fascinantă a locuitorilor săi, pentru sentimentul de încântare şi aventură care îl transmite iar mai presus, prezenţa lui Aslan însuşi, tărâm pe care mulţi îşi doresc să păşească şi să nu se mai întoarcă.

Romanul *Şifonierul, leul şi vrăjitoarea* oferă câteva indicii lămuritoare cu privire la relaţia dintre posibil şi imposibil, dintre natural şi supranatural, dintre realitate şi mit în literatura fantasy. După ce intră în Narnia prin şifonierul vrăjit, Lucy îl întâlneşte pe Faunul Tumnus care o conduce în peştera unde acesta locuieşte. Cu toate că o astfel de scenă a trecerii prin portal, urmată de întâlnirea cu făpturi supranaturale, este destul de răspândită în literatura fantasy, câteva detalii ale primei vizite pe care Lucy o face în Narnia sunt relevante în interpretarea lumilorv ficţionale:[9]

„-Narnia? Ce-i asta?

- Te afli pe tărâmul numit *Narnia*, îi răspunse Faunul. *Pământul cuprins între felinar şi marele castel Cair Paravel de la Marea de Est.* De unde vii, din pădurile sălbatice din Vest?
- Eu...eu am intrat prin şifonierul din camera goală, spuse Lucy.
- Aha! Făcu domnul Tumnus cumelancolie în glas. Ei, *dac-aş si învăţat mai mult la geografie când eram mic aş şti unde sunt aceste ţări ciudate.* Dar acu e prea târziu.

[7] C.S. Lewis, *A Biography*, Collins, London, 1974, p.44.
[8] C.S. Lewis, *Cronicile din Narnia. Nepotul Magicianului,* Editura Arthur, Bucureşti, 2015, p.138-139.
[9] Marius Conkan, *Portalul şi lumile secundare. Tipologii ale spaţiului în literature fantasy*, Editura Tracus Arte, Bucureşti, 2019, p. 190-191.

- *Da' nu sunt ţări*, spuse Lucy, aproape pufnind în râs. *E doar undeva mai încolo,* cel puţin aşa cred, nu sunt sigură. Acolo e vară.
- Până una-alta, spuse domnul Tumnus, în Narnia e iarnă, e iarnă de mult timp, aşa că, dacă mai stăm mult aici în zăpadă, o să răcim amândoi. Fiică a Evei din *îndepărtatul tărâm al Camerei Oale* unde domneşte pe veci vara în *strălucitoarea cetate a Şifon Ierului,* te invit să bem un ceai împreună."[10]

În dialogul dintre Lucy şi Faunul Tumnus este fragilizată, înainte de toate, opoziţia aparentă care există între lumea primară şi cea secundară, Narnia. Lumea primară a fraţilor Pevensie este descrisă realist şi, până la descoperirea şifonierului-portal, niciun element imposibil în raport cu logica realităţii nu tulbură această lume. Paradoxal însă, C.S. Lewis îşi începe romanul astfel: „Au fost odată ca niciodată patru copii: Peter, Susan, Edmund şi Lucy." Optând pentru formula de început a basmului, autorul sugerează că lumea primară, în ciuda naturii ei realiste, este predispusă la miraculos. În basmul clasic, construcţia atemporală de tipul „ A fost odată ca niciodată" este imersivă, întrucât introduce direct cititorul pe un tărâm magic unde literă de lege sunt făpturile supranaturale şi eroii care parcurg o călătorie iniţiatică. Deşi foloseşte formula basmului, C.S. Lewis nu relatează nimic miraculos, ci ne prezintă patru copii obişnuiţi, „care în timpil războiului, din cauza atacurilor aeriene, au fost trimişi de părinţi să stea în casa unui profesor bătrân care locuia undeva în inima ţării." O construcţie atemporală este, astfel, hibridată cu precizarea exactă a timpului naraţiunii şi cu intriducerea unor personaje care nu au nimic în comun cu eroii tipici de basm. Autorul descrie o lume realistă, pe care intenţionează să o situeze în plan miraculos, dar de fapt izbuteşte să creeze o buclă spaţio-temporală, care amână apariţia elementelor magice şi supranaturale. Avem de-a face, în fond, cu o lume primară realistă ce are ca limite două elemente non-realiste: „ A fost odată" şi şifonierul vrăjit. Formula basmului este conectată, în plan ficţional, doar cu şifonierul vrăjit, iar lumea primară a fraţilor Pevensie este măginităv de doi indici miraculoşi: unul narativ-temporal şi celălalt imaginar şi spaţial.[11]

Cătălin Sturza în lucrarea *Fantasy. Lumi ficţionale şi mitologii inventate* dezbate şi dezvoltă opiniile lui Tolkien în ceea ce priveşte construirea lumii secundare. Povestea cu zâne e cea care construieşte, din materialul lumii primare, o lume secundară autonomă care îşi va impune propriile legi. Aceste legi vor funcţiona atâta timp cât cititorul se află pe teritoriul ei; pentru ca vraja să reziste, ele nu trebuie, nicio secundă, să fie puse la îndoială. Talentul de a construi o asemenea lume ţine de o disponibilitate naturală a omului, aceea de a deveni, el însuşi, un sub-creator. El construieşte o lume secundară în care mintea poate intra. Înăuntrul ei, ceea ce el povesteşte e adevărat: se armonizează cu legile acelei lumi.[12]

Opera *Pulbere de stele* a lui Neil Gaiman are aproape exclusiv caracteristici ale fanteziei Portal-Quest. Prezintă două lumi, lumea *Wall*, un oraș din Anglia rurală și lumea *Faeire*, cu protagonistul călătorind între ele printr-un portal. În acest caz, forma portalului este o gaură în zid, care înconjoară orașul în care locuiește protagonistul. Acest zid reprezintă o graniță fizică între oraș, pe de o parte, și ținutul Faerie, pe de altă parte. Dunstan Thorn, tatăl protagonistului, în introducere, își descrie dorințele de a „părăsi satul Wall și tot farmecul lui imprevizibil și să meargă la Londra, sau Edinburgh, sau Dublin, sau vreun oraș grozav de care nimic nu depindea, pe ce direcție bătea vântul."[13], spre deosebire de fiul său, el poate trăi doar în lumea reală, deoarece lumea Zânelor este interzisă lui și restului cetățenilor orașului Wall. După cum este descris în paragraful anterior, trecerea graniței dintre lumea reală și lumea zânelor este interzisă în orice moment, cu excepția o dată la nouă ani, când există portal în loc

[10] C.S. Lewis, *Şifonierul, leul şi vrăjitoarea*, Editura Rao, 2005, p.18
[11] Marius Conkan, *Portalul şi lumile secundare. Tipologii ale spaţiului în literature fantasy*, Editura Tracus Arte, Bucureşti, 2019, p. 192-193.
[12] Cătălin Sturza, *Fantasy. Lumi ficţionale şi mitologii inventate,* Cluj-Napoca, Editura Eikon, 2019, p. 156.
[13] Neil Gaiman, *Pulbere de stele.* Editura Arthur, Bucureşti, 2015, p.5.

de graniță. Tristran, protagonistul cărții, este conceput în faza în care realul poate interacționa cu tărâmul zânelor, așa că atunci când acesta este major și ajunge să interacționeze cu portalul, experiența lui este diferită de ceilalți. Acest lucru îl pornește în cele din urmă într-o căutare după ce vede o stea căzând din cer. După ce a găsit-o pe Yvaine la locul unde a văzut aterizarea steluței, Tristran încearcă să o aducă în lumea reală, dar în călătoria lor acolo, ei întâlnesc o femeie care îi explică că Yvaine nu poate părăsi țara zânelor spunând: „Ar trebui să vă avertizez", a spus femeia, „că dacă părăsiți aceste pământuri pentru... acolo..." și a făcut semn spre satul Wall cu un braț subțire, de la încheietura căruia strălucea un lanț de argint„ ... atunci vei fi, după cum am înțeles, transformat în ceea ce ai fi în acea lume: un lucru rece, mort, căzut de pe cer."[14]

În *Pulbere de Stele*, lumile orașului Wall și ținutul Faerie funcționează ca o opoziție binară. Wall reprezintă viața în societatea feudală în care majoritatea lucrurilor sunt obișnuite. Lumea Zânelor, în opoziție cu aceasta, reprezintă o viață plină de magie, ființe mitice și animale vorbitoare. Gaiman folosește acest contrast între lumi pentru a spori magia lumii Zânelor. Cele mai multe dintre întâlnirile lui Tristran sunt ieșite din comun. El este prezentat unui personaj numit „un mic om păros", care îl ghidează prin această nouă experiență.

Distincției dintre Wall și Faerie i se adaugă și ideea de *insider* și *outsider*. Mama biologică a lui Tristran provine din țara Zânelor, în timp ce tatăl său locuiește în orașul Wall. Originea lui Tristran se reflectă în înfățișarea lui, care, pe lângă faptul că este timid și stângaci, îl face pe Tristran să se simtă înstrăinat de comunitatea sa. El este interesat de o fată pe nume Victoria care, spre deosebire de el, reprezintă pe cineva care este iubit de comunitate. Tristran intră pe tărâmul zânelor când se angajează să aducă o stea pentru Victoria. Chiar dacă Tristran se află într-un mediu nou, încă se simte ca un străin. După ce o găsește pe Yvaine, steaua căzută, lucrurile încep să se schimbe și, în momentul în care se întorc în cele din urmă în orașul Wall, Tristran își dă seama că se simte mai bine acasă în țara Zânelor. Yvaine joacă un rol semnificativ în realizarea lui, deoarece este o persoană din afară atât pentru lumea Zânelor, cât și pentru lumea Wall. Ea se află într-o situație similară cu Tristran, deoarece simte că nu aparține niciunei lumi.

Indiferent de starea lucrurilor din interiorul unei lumi secundare, un anumit grad de „alteritate" poate fi transmis prin locația acelei lumi în raport cu Lumea Primară. Unele opere fantasy nu îl duc pe cititor într-o lume secundară departe de a noastră. În schimb, autorul construiește o replică a lumii primare în care introduce creaturi sau obiecte imposibile, sau permite ca lucruri imposibile să se întâmple. Teoretic, ar fi posibil ca un autor să plaseze lumea sa secundară într-o altă dimensiune sau pe o altă planetă, și apoi să povestească o istorie a vieții suburbane într-un oraș englezesc provincial modern. „Alteritatea" unei astfel de povești ar consta în presupunerea intrigantă că viața în alte dimensiuni poate fi o replică exactă a celor mai banale feluri de existență disponibile aici. Oricât de amuzantă este presupunerea, ea nu este genul de lume secundară pe care iubitorii de *fantasy* ar dori să o vadă. Locația joacă un rol important în determinarea gradului de „alteritate", dar operele acceptate în mod obișnuit ca fantastice conțin, de asemenea, „minuni". Lumea primară nu trebuie doar duplicată, chiar și într-o altă dimensiune. Ea trebuie schimbată.[15]

[14] *Ibidem*, p.89.
[15]Edmund Little, *The Fantasts*, Amersham, Avebury Publishing Company, 1984, p.9-11.

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# EXILE IN SERGEI DOVLATOV'S VIEW: CASE STUDY – THE NOVEL THE STRANGER

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***Abstract:*** *This paper examines Sergei Dovlatov's* A Foreign Woman *as a critical reconfiguration of the Russian émigré experience. Drawing on theoretical perspectives on diaspora identity and postmodern demythologization, the study argues that Dovlatov replaces the heroic or tragic archetypes of exile with an ironic, fragmentary, and deeply human portrait of displacement. Through the figure of Marusia Tatarovich and the wider gallery of Soviet emigrants in New York, the novel exposes the dissonance between ideological expectations and everyday realities, highlighting themes of marginalization, identity instability, and the collapse of cultural myths. By juxtaposing autobiographical elements, parodic strategies, and episodic narration, Dovlatov reveals exile not as rebirth but as a continuous negotiation with loss, illusion, and survival. The analysis demonstrates how his narrative challenges conventional discourses of Russian emigration and proposes an alternative cultural model grounded in irony, ambivalence, and lived experience.*

***Keywords:*** *Sergei Dovlatov, russian émigré literature, diaspora identity, demythologization, postmodern irony*

În accepțiunea sa generală, emigrantul este *„un individ care, voluntar sau constrâns, își părăsește statul de origine pentru a se stabili în altul”*[1] (Komlev 2006: 1139). Dincolo de această definiție neutră, literatura și critica de specialitate au conferit termenului multiple conotații, transformându-l într-un construct cultural. În cadrul unui studiu dedicat fenomenului emigrației, Olga Demidova — filosof și critic literar — propune următoarea definiție:

*„Emigrantul, aflat în spațiul a două culturi, este nevoit să ducă un fel de viață-joc. El se simte ca pe o scenă deschisă din ambele părți, sub privirea atentă atât a țării de origine, cât și a țării de adopție. În consecință, este obligat să se raporteze simultan la ambele culturi. Rezultatul este o existență marcată de o stare de neîntreruptă «traversare a graniței», prin care individul trece constant dintr-un spațiu cultural (cel propriu) în altul (cel străin) și invers. Această condiție a «dublei apartenențe» conduce la o percepție ambivalentă asupra lumii și provoacă sentimentul unei vieți care nu mai este pe deplin a ta, ci parcă o viață străină, trăită într-un rol impus”*[2] (Demidova 2004: 71).

Literatura rusă din secolul al XX-lea a preluat această condiție și a transformat-o în tipare recognoscibile, generând adevărate mituri, iar critica literaturii emigrației a recunoscut existența acestora. După cum afirmă Pamela Davidson, scriitorii diasporei se percepeau drept gardieni ai moștenirii literare ruse și își atribuiau o misiune profetică, prin care literatura trebuia să ofere semnificație experienței exilului (Davidson 2021: 67). Dintr-o perspectivă mai sceptică, Mark Slonim observă că ideea măreției și a rolului salvator al literaturii emigrante era în bună măsură o iluzie, întreținută prin repetiție și acceptată ca o dogmă culturală, fără o corespondență reală cu condiția scriitorului din exil (Slonim 2002: 115–116).

În scrierile lui Aleksandr Soljenițîn, de exemplu *Arhipelagul Gulag*, exilul capătă dimensiunea martiriului: emigrantul devine un martor tragic al istoriei, purtător al memoriei colective. Vladimir Nabokov, în romane precum *Mașenka* și *Darul*, propune un alt arhetip:

[1]Traducerea în limba română a tuturor citatelor din cadrul prezentului articol ne aparține.

nostalgia devine sursă de inspirație și principiu generator de ficțiune. În alt registru, Nadejda Teffi, în volume ca *O frântură din viață* configurează un emigrant melancolic, surprins în detalii ale vieții cotidiene și în anecdote învăluite într-un umor amar. Această direcție este reluată și continuată de Serghei Dovlatov, care creionează figura emigrantului prin aceeași strategie a desacralizării și a observației ironice.

Așadar, lucrarea de față își propune tocmai să prezinte și să analizeze imaginea stereotipală a emigrantului rus și modul în care Serghei Dovlatov o demitizează în proza sa, punând în prim-plan volumul *Străina*. Tema este relevantă nu doar din perspectivă literară, ci și culturală, întrucât problematica exilului rămâne actuală, iar reprezentările scriitorilor ruși din diaspora au contribuit decisiv la cristalizarea unor tipare simbolice.

Dovlatov este unul dintre reprezentanții celui de-al treilea val al emigrației ruse. După o perioadă în care publicarea în Uniunea Sovietică i-a fost refuzată din cauza stilului considerat „neconform", el a emigrat în America în 1978 și s-a stabilit la New York. Spre deosebire de alți scriitori, Dovlatov s-a remarcat prin umor și o voce lipsită de emfază, ceea ce i-a adus rapid recunoaștere în mediul literar rus din diaspora, iar ulterior și pe plan internațional.

Opera sa are o puternică încărcătură autobiografică. Evenimente din propria viață sunt transformate în texte literare, dar nu prin transfigurare eroică, ci printr-un stil fragmentar, apropiat de oralitate, construit din anecdote, observații scurte și detalii aparent banale. Naratorul se suprapune adesea cu autorul, ceea ce conferă textelor autenticitate și, în același timp, un constant ton autoironic. Astfel, Dovlatov își transformă biografia într-o formă de autoficțiune, unde distanța dintre real și literar devine, în mod intenționat, instabilă.

Această perspectivă asupra propriei existențe se transferă inevitabil și asupra condiției emigrantului: în loc să fie prezentat ca martir sau erou, Dovlatov scoate la lumină dimensiunea sa umană, fragilă și adesea contradictorie. Această strategie nu trebuie înțeleasă doar ca un procedeu stilistic, ci ca o repoziționare culturală, care se poate explica mai clar prin conceptele dezvoltate în critica literară și culturală contemporană.

În acest sens, Mark Lipovețki observă că postmodernismul rus s-a construit printr-un proces de demitizare radicală, adică prin deconstrucția mitologiilor existente și transformarea lor într-o formă de „contra-mitologie" ludică și umoristică (Lipovețki 2012: 3–4). Această observație ne oferă un cadru pentru a înțelege mecanismele prin care Dovlatov subminează imaginea tipică a emigrantului, totuși fără a o elimina complet.

În aceeași direcție, Mihail Epstein subliniază că perioada postsovietică a fost marcată de conștiința caracterului condiționat al realității și de nevoia de a o privi prin ironie, parodie și joc (Epstein 2019: 105–106). Acest tip de raportare este recognoscibil și în scrierile dovlatoviene, unde identitatea nu se exprimă printr-un nucleu stabil, ci printr-o succesiune de episoade discontinue și permanente opoziții.

În reflecțiile sale asupra dinamicii culturale, Iuri Lotman arată că întâlnirea dintre două coduri culturale produce o „explozie", o ruptură generatoare de noi forme (Lotman 1992: 205). Emigrarea poate fi înțeleasă tocmai în acest fel: îndepărtarea codului sovietic și confruntarea cu cel american creează tensiuni pe care Dovlatov le redă prin schimbări bruște de ton și prin structuri narative fragmentate.

În planul teoriei culturale occidentale, Stuart Hall definește identitatea diasporei ca fiind *„o producție, niciodată completă, mereu în proces și mereu constituită în interiorul reprezentării"* (Hall 1990: 222). Identitățile diasporei, arată el, *„se produc și se reproduc permanent și din nou, prin transformare și diferență"* (Hall 1990: 235). Aceste formule conceptuale se pot aplica și literaturii lui Dovlatov, unde personajele rămân captive între lumi, incapabile să atingă stabilitatea, dar capabile să exprime experiența ambivalentă a emigrantului.

Personajele dovlatoviene, fie emigranți, fie indivizi rămași în URSS, nu sunt eroi exemplari, ci figuri marginale, descrise prin vulnerabilități, contradicții și incapacitatea de adaptare. Criticul rus Aleksandr Ghenis l-a numit pe Dovlatov un *„apologet al omului de*

*prisos”* (Ghenis 1997: 235), subliniind că acesta reia o figură clasică a literaturii ruse, dar o rescrie în registru postmodern.

Acest cadru tipologic se regăsește, cu variații, în mai multe volume ale autorului – *Compromisul, Geamantanul* sau *Ai noștri –*, unde întâlnim deja diverse prototipuri de emigranți, însă în cadrul acestei lucrări vom analiza volumul *Străina*, întrucât considerăm că el oferă cea mai clară și relevantă imagine a personajului dovlatovian și a mecanismului de demitizare a stereotipurilor asociate exilului.

Serghei Dovlatov a scris *Străina* în 1985, în perioada șederii sale la New York, urmând să fie publicată pentru prima dată un an mai târziu la editura *Russica Publishers*. Textul marchează un punct de cotitură în parcursul literar al autorului, fiind prima sa carte de autoficțiune dedicată în întregime experienței americane. Dacă volumele anterioare plasau accentul pe experiența sovietică și pe „exilul interior”, *Străina* se concentrează direct asupra vieții emigranților ruși în Statele Unite, mai exact în cartierul Brighton Beach din New York. Structura narațiunii este centrată pe destinul Marusiei Tatarovici, care dă tonul întregii povești. Totuși, cartea nu se limitează la un singur traseu biografic, ci aduce în scenă o galerie variată de emigranți: artiști ratați, intelectuali obligați să accepte slujbe mărunte, sportivi ajunși în posturi obscure. Astfel, nuvela capătă valoare de cronică a comunității, surprinzând nu doar experiența individuală, ci și atmosfera generală a exilului rus în America.

Prin stilul său postmodern, Dovlatov transformă narațiunea într-o serie de episoade și scene memorabile. Această construcție îi permite să alterneze planul anecdotic și cel reflexiv, să îmbine observația cotidiană cu reflecția amară asupra condiției emigrantului. În același timp, vocea naratorului – suprapusă adesea cu cea a autorului – conferă textului autenticitate și un ton constant ironic.

În esență, *Străina* este o carte despre deziluzie, despre diferența dintre așteptările legate de libertate și realitatea trăită, despre speranțe risipite și adaptări umilitoare. Prin intermediul ei, Dovlatov aduce una dintre cele mai pregnante reprezentări ale emigrantului rus, prezentat nu ca figură eroică sau martirică, ci ca personaj contradictoriu, comun, cinic, prins între nostalgii, și nevoia de supraviețuire.

Protagonista, Marusia Tatarovici, fiica unor nomenclaturiști sovietici, părăsește Rusia nu din constrângere politică sau din motive dramatice, ci dintr-un impuls vag, aproape arbitrar. Această alegere subminează încă de la început mitul emigrantului ca victimă a istoriei sau ca erou al libertății. Ajunsă în America, Marusia trece printr-o serie de transformări sociale și profesionale: de la un statut privilegiat, la viața precară a unei emigrante anonime, care schimbă numeroase locuri de muncă pentru a-și întreține fiul. Acest parcurs nu este însă prezentat în registru tragic, ci printr-o narațiune lucidă, care scoate în evidență deziluzia față de „visul american”. Bariera lingvistică, degradarea statutului social și instabilitatea relațiilor personale accentuează sentimentul de inadaptare.

Într-un pasaj semnificativ, emigrarea este comparată cu viața de apoi: *„În emigrație era ceva ireal. Ceva ce amintea de ideea vieții de apoi. Adică puteai încerca să o iei de la capăt. Să scapi de povara trecutului”* (Dovlatov 2013: 29). La prima vedere, pare imaginea clasică a exilului ca renaștere, dar la Dovlatov ea este tratată lipsită de măreție. Noul început nu aduce salvare, ci doar iluzia ei, ceea ce demontează mitul emigrantului ca figură renăscută din cenușa trecutului.

Această dimensiune iluzorie este subliniată constant de autor. Marusia însăși notează într-o scrisoare către părinți: *„Aici libertate e chiar mai multă decât în Austria. În magazinele speciale se vând organe de cauciuc. Vă dați seama? Mămica ar fi leșinat pe loc”* (Dovlatov 2013: 43). Ironizarea constantă a libertății și a promisiunilor americane arată tocmai procedeul de demitizare: ceea apărea drept adevăr stabil – libertatea, prosperitatea, șansa unui nou început – se destramă și devine doar o formă golită de conținut. Ceea ce Epstein descrie ca mecanism

postmodern se regăsește aici în mod evident: realitatea emigrantului nu este sublimată, ci dezarticulată în fragmente parodice.

În ceea ce privește portretul protagonistei, un aspect definitoriu este fragilitatea psihică. Narațiunea consemnează că *„În august, Marusia a intrat în depresie. Cauzele, ca de obicei, păreau minore. Se știe că oamenii suferă cu adevărat doar din pricina unor nimicuri”* (Dovlatov 2013: 79). Această observație scoate la iveală esența dovlatoviană a destrămării mitului: drama exilului nu se manifestă prin mari gesturi tragice, ci prin acumularea aparent banală a unor frustrări și dificultăți cotidiene. În locul unui destin eroic, avem o biografie marcată de micile fisuri ale existenței zilnice, care devin adevărata sursă a suferinței. Dovlatov subminează astfel modelul clasic al emigrantului ca figură monumentală, reducându-l la vulnerabilitățile omului comun.

La nivel identitar, Marusia ilustrează perfect contradicția emigrantului dovlatovian. Naratorul notează*: „Marusia voia să fie înțeleasă. Deși ea însăși nu înțelegea multe”* (Dovlatov 2013: 35). În această formulare lapidară se concentrează esența incertitudinii existențiale. Personajul aspiră la recunoaștere, dar este incapabil să își definească poziția într-o lume străină. Aici se poate face legătura cu observațiile lui Hall despre identitatea diasporei, pe care o descrie ca fiind o „producție” mereu incompletă și mereu în proces de transformare. Marusia nu are o identitate stabilă, ci una fragmentată, aflată în permanentă căutare și lipsită de un punct fix de sprijin.

Această incertitudine se reflectă și în plan moral și politic, într-un dialog emblematic cu un personaj secundar. Invitată la o manifestație de sprijin pentru un opozant al regimului sovietic, Marusia refuză, urmând un schimb de replici tranșante: *„– Cu cine să las copilul?” – Dacă fiecare se va gândi doar la copiii săi, Rusia va pieri. – Dimpotrivă. Dacă fiecare își va îngriji copilul, totul va fi bine. […] – Ești o emigrantă tipică, coruptă de Occident. Te gândești numai la dumneata”* (Dovlatov 2013: 47-48). Dialogul concentrează o tensiune fundamentală a exilului: devotamentul față de patrie versus preocuparea pentru supraviețuirea individuală și familială. În loc să fie purtătoare de idealuri colective, prioritatea protagonistei rămâne grija pentru fiul său, alegere care o plasează în afara tiparului eroic. Comentariul final al acesteia – *„Unul spune că Rusia este siluită de bolșevici, altul că emigrația este coruptă de Occident. Da’ eu cine sunt, de fapt?”* (Dovlatov 2013: 48) – exprimă cel mai limpede pierderea reperelor identitare. În termenii lui Lotman, emigrantul trăiește la graniță, în spațiul instabil dintre două culturi, unde identitatea nu mai este un dat, ci o interogație continuă.

Dacă în plan simbolic emigrarea putea părea o șansă de renaștere, în realitatea cotidiană portretizată de Dovlatov ea se reduce adesea la lupta pentru supraviețuire. *„[…] banii sunt un rău. – Mai ales cei […] care nu există…”* (Dovlatov 2013: 49-50), spune Marusia cu sarcasm, rezumând astfel condiția materială a emigrantului. În locul marilor idealuri ale libertății, ceea ce domină este preocuparea pentru resursele minime ale traiului zilnic.

Situația de față nu o privește doar pe protagonistă, ci se extinde asupra întregii comunități rusești din New York. Dovlatov surprinde destinul emigranților prin scurte notițe biografice, cu ton aproape necrologic: *„Lev Baranov avea peste șaizeci de ani. Fusese pictor-molotovist”* (Dovlatov 2013: 7)*, „Eselevski fusese profesor de marxism-leninism la Kiev”* (Dovlatov 2013: 8)*, „în Uniune, Ziama era jurist” (*(Dovlatov 2013: 10)*, „Zarețki era cunoscut pentru monografiile sale despre oameni de cultură”* (Dovlatov 2013: 10). În locul reușitei visate, aceștia descoperă o existență modestă, marcată de eșec și deziluzie. Contrastul dintre trecutul lor prestigios în URSS și prezentul banal din America scoate la iveală nu doar degradarea statutului social, ci și fragilitatea identității personale.

Această realitate poate fi înțeleasă prin ceea ce istoricul Konstantin Lvov a scris despre marginalii emigrației ruse: *„aici întâlnim un fenomen cu totul nou, insuficient studiat: auto-marginalizarea, scăderea voluntară a propriului nivel intelectual și cultural pentru a putea practica munci slab calificate; pentru a corespunde standardelor de comportament general*

*acceptate în mediul respectiv; pentru a se conforma imaginii stabilite în acel context social a «simplului muncitor»"* (Lvov 2002: 55).

Prin această cheie interpretativă, emigranții dovlatovieni nu apar doar ca victime ale contextului, ci ca indivizi care participă la propria coborâre: acceptă compromisuri, renunță la vechile roluri, aleg să se conformeze mediului prin reducerea propriilor așteptări. Astfel, stereotipul emigrantului ca martir sau erou cultural este demontat: în loc de figuri exemplare, întâlnim personaje vulnerabile, obligate să se reinventeze în forme adesea degradante, să negocieze cu realitatea și să lupte împotriva propriilor așteptări.

Spulberarea iluziilor este surprinsă într-un pasaj memorabil*: „Acasă nu era libertate, dar existau cititori. Aici libertatea e din belșug, dar cititorii lipsesc"* (Dovlatov 2013: 10). Dovlatov vorbește aici despre propria condiție de emigrant, prins între două lumi: în Uniunea Sovietică avea public, dar era lipsit de libertate, în timp ce în America are libertate, dar rămâne fără ecou. E un schimb care lasă goluri de ambele părți și care contrazice imaginea triumfală a exilului ca salvare.

Aceeași idee se regăsește și în alt fragment: *„O să vând iluzii cu patruzeci de cenți bucata. Și o să fac milioane din asta. Pentru că cel mai de succes produs în America este iluzia"* (Dovlatov 2013: 70). Replica sintetizează nu doar dezamăgirea emigranților, ci și mecanismul prin care miturile sunt transformate în marfă. Libertatea, visul american sau șansa unui nou început nu mai apar ca valori reale, ci ca produse ambalate, care circulă și se consumă, fără să aducă satisfacția promisă. Prin astfel de pasaje, Dovlatov demontează ideea emigrantului ca erou al libertății sau ca martor tragic al istoriei: emigrantul devine un om obișnuit, prins între iluzii vândute și realități dezamăgitoare.

Un aspect esențial al *Străinei* este faptul că însăși vocea naratorului reflectă lucid asupra propriei perspective. El nu ascunde ironia, ci și-o asumă drept strategie narativă. Într-un comentariu inserat direct în text naratorul afirmă: *„Într-una dintre recenzii se spunea: Personajele lui Dovlatov ard mult mai intens decât la Soljenițîn, dar într-un iad mult mai frivol"* (Dovlatov 2013: 51).

Analiza romanului *Străina* demonstrează că Serghei Dovlatov propune o perspectivă unică asupra emigrantului rus, diferită de miturile consolidate de literatura exilului. Prin vocea narativă fragmentară, ironică și autoreflexivă, el arată că exilul nu înseamnă renaștere sau salvare, ci un șir de compromisuri și speranțe deșarte. În logica teoretică schițată de Hall, emigrantul dovlatovian nu are o identitate fixă, ci una mereu în negociere, prinsă între lumi și contradicții. Tocmai această lipsă de coerență, această identitate trăită „la graniță", constituie esența demitizării: imaginea solemnă se destramă și este înlocuită de un tablou dezarticulat al vieții de zi cu zi.

Astfel, Dovlatov nu doar că refuză miturile consacrate, dar și oferă un mod alternativ de a înțelege exilul: nu ca epopee eroică, ci ca experiență profund umană. În această viziune, demitizarea nu este doar un procedeu literar, ci și o repoziționare culturală: o modalitate prin care Dovlatov respinge tiparele și deschide o cale alternativă de a reprezenta condiția emigrantului.

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# CONNOTATIONS OF FIRE IN CONNECTION WITH BLINDNESS IN THE LIGHT THAT GOES OUT, BY MIRCEA ELIADE, AND AUTO DA FÉ, BY ELIAS CANETTI

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***Abstract**: Like blindness, fire has been having, from time immemorial, a dual nature. Sacred, purifying, but also destructive, and impure, fire marks key transformative moments in the lives of the protagonists from The Light That Goes Out…, and Auto da Fé respectively. Bringing about change, fire places the main characters – blinded physically or spiritually – either under the spell of an occult influence, either under Empedocles' complex. With its violent manifestation, fire adopts the shape of an all-consuming force that covers all the books of die-hard bibliophiles Cesare and Peter Kien. The library fire becomes the door from regular life to blindness or death. To Peter Kien, fire represents the ultimate freedom, which allows him to merge with his beloved books. From this perspective, fire gains a positive connotation, as the purifying fire that ends his metaphorical blindness. In contrast with Kien's destiny, Cesare is fighting with a fire that has strong occult, even demonic connotations. Blinded by the thick smoke from the fire, that darkens both his sight and his reason, Cesare's life quickly falls on a downward spiral. As a demonic element that enters the characters' lives, fire accompanies both types of blindness, as an obsessive recurring motif, because of the fear it causes or because of the need for shedding light on a mystery it produced. Connected with blindness, fire accentuates the ambiguity and the uncertainty generated by defective vision.*

***Keywords**: fire, blindness, library, sacred, demonic*

## 1. Reprezentări binare ale focului și orbirii

Înțelegerea manierei în care simbolistica focului și cea a orbirii interacționează în anumite romane ale secolului XX pornește cu necesitate de la observarea naturii binare a reprezentării acestor elemente de-a lungul secolelor. La nivelul semnificațiilor pe care le dobândesc în interiorul operelor literare, focul și orbirea au un grad ridicat de complexitate, fiind utilizate în maniere din cele mai diverse.

Trezind deopotrivă frică și fascinație, focul completează semnificațiile orbirii, cele două concepte întrepătrunzându-se și completându-se. O privire atentă asupra orbirii și a focului în literatură ne relevă tendința către reprezentări binare, de tip bine-rău, angelic-demonic, zi-noapte, lumină-întuneric etc., pentru a le evidenția simbolistica. Așa cum ne arată Moshe Barasch în *Blindness. The History of a Mental Image in Western Thought*[1], modul de raportare la orbire de-a lungul secolelor a oscilat între milă, suspiciune și admirație, orbii fiind asociați cu neputința, șarlatania, înțelepciunea sau demonicul. Barasch ne descrie maniera în care a evoluat, în mentalul colectiv, ideea orbirii, trecând de la semnificații precum cea a pedepsei divine, la milă sau neîncredre, la orbire drept condiție privilegiată, până la normalizarea existenței orbului în societatea modernă.

Focul este elementul de tranziție de la o extremă la alta, fiind aducător de schimbări radicale, pozitive sau negative. Sub influența acestuia, drumul dintre viață și moarte poate fi parcurs făcând un singur pas, așa cum observăm în *Orbirea. Lumina ce se stinge...*, pe de altă parte, descrie tranziția de la certitudine la incertitudine, de la stabilitate la instabilitate, de la încredere în sine la neîncredere, desemnând nu o trecere din ființă în neființă, ci o transformare

[1]Moshe Barasch, *Blindness. The History of a Mental Image in Western Thought*, New York, Routledge, 2001.

radicală a spiritului personajului principal. Aici, schimbarea se produce la nivelul traiectoriei destinului lui Cesare, ce ajunge să-și trăiască viața pe alte coordonate. În romanul lui Elias Canetti, incendierea bibliotecii nu constituie punctul de plecare al unui anevoios drum destinal, ci încheierea bruscă și violentă a întregii existențe corporale a lui Peter Kien.

## 2. Focul pur și focul impur

Încă din cele mai vechi timpuri și în culturi îndepărtate, cum este aceea a Indiei antice, unde incinerarea corespunde transcendenței și vieții eterne[2], focul este asociat ideii de purificare. Așa cum ne indică Gilbert Durand, „Cuvântul *pur*, rădăcină a tuturor purificărilor, înseamnă în sanscrită foc”[3]. În mod aparent paradoxal, tocmai focul necruțător care distruge tot ceea ce îi iese în cale este cel pur, fiindcă nu lasă în urmă niciun element cu atribute din sfera demonicului, ci le elimină în totalitate. În viziunea lui Gaston Bachelard, „focul separă materiile și nimicește impuritățile materiale”[4]. Purificarea prin foc, concomitentă cu vindecarea de orbirea metaforică ce caracterizează viziunea tuturor personajelor din *Orbirea* lui Elias Canetti, este deopotrivă intenționată și involuntară. Succedându-se unui șir lung de gânduri repetitive, agasante, scena demnă de un piroman din finalul operei este mai degrabă produsul unei obsesii involuntare, născute dintr-un subconștient care preia controlul. Cu toate că Peter Kien pregătește în detaliu scena sinuciderii sale prin incendiere, toate acțiunile preparatoare sunt mânate de un gând obsesiv, căruia personajului îi este imposibil să se împotrivească. Ceea ce pare, la o primă vedere, un gest voluntar, este determinat, de fapt, de subconștient, pe care mintea rațională este incapabilă a-l înțelege integral. Incendiul provocat de către Peter Kien purifică mediul, eliminând orbirea personajului, prin extirparea cauzelor acesteia: biblioteca reală, palpabilă, și biblioteca imaginară, regăsibilă exclusiv în mintea protagonistului. Focul ajunge, astfel, să joace rolul agentului purificator al unei lumi oarbe, cu oameni incapabili să vadă dincolo de propria perspectivă limitată asupra vieții. Distrugerea cărților, deși regretabilă ca fapt în sine, aici constituie soluția unică împotriva unilateralității personajelor care ajung să le transforme din propagatori ai culturii în mize într-un conflict interuman.

Gândul sinuciderii prin contopirea cu elementarul îl macină și pe Cesare, însă acesta este mai degrabă tentat de amestecarea cu elementul de tip feminin reprezentat de apa mării, nu cu focul, element masculin. În aceeași manieră în care Peter Kien este tentat de chemarea rugului, tot așa și Cesare ajunge pe punctul de a răspunde invitației „apei ostile, [...] apei negre”[5], așa cum o numea Gilbert Durand, de a se uni definitiv cu aceasta prin înecare. Datorită capacității sale devastatoare, apa capătă, asemenea focului, valențe purificatoare[6]. Chemarea mării în miez de noapte, pe care Cesare o interpretează ca un gest pur voluntar: „El venise de bunăvoie spre mare, spre largul ispititor, moarte. Venea să se înece.”[7], poate fi înțeleasă, din această perspectivă, drept o încercare a subconștientului de eliminare a influenței demonice, prin unirea absolută cu elementarul acvatic. În pofida faptului că frământările sale interioare nu au o finalitate, așa cum se întâmplă în cazul lui Peter Kien, gândurile sinucigașe domină universurile interioare ale ambilor protagoniști.

Incendiul concomitent orbirii temporare și începerii procesului lent, dar sigur, al orbirii lui Cesare sugerează, încă de la început, răul său augur. Izbucnit în contextul lecturării unuia dintre manuscrisele care îl preocupau pe protagonist, incendiul își face simțită prezența printr-un element al impurității, fumul. Fumul în sine este nepărat un element impur, fiind o trăsătură

[2] Gilbert Durand, *Structurile antropologice ale imaginarului*. Traducere de Marcel Aderca, Prefață și postfață de Radu Toma, București, Editura Univers, 1977, p. 214.
[3] *Ibidem*.
[4] Gaston Bachelard, *Psihanaliza focului*. Traducere de Lucia Ruxandra Munteanu, prefață de Romul Munteanu, București, Editura Univers, 2000, p. 130.
[5] Gilbert Durand, *op. cit.*, p. 116.
[6] *Ibidem*, p. 212.
[7] Mircea Eliade, *Lumina ce se stinge...*, vol I, București, Odeon, 1991, p. 164.

inerentă oricărui foc, însă el se transformă într-un reziduu nedorit atunci când devine „fumul duhnit ce i s-a revărsat [lui Cesare] în obraji îndată ce a deschis ușa”[8], obligându-l să o închidă precipitat: „A trântit-o la loc, orbit”[9]. Focul care este acompaniat de acest tip de fum nu poate fi cel purificator, menit să repună ordinea într-o societate aflată într-un stadiu mult prea avansat al decadenței. Acesta este focul demonic, flăcările preluate din adâncurile iadului și aduse pe pământ pentru destabilizarea emoțională și intelectuală a unui bibliotecar remarcabil prin activitatea sa științifică. Incendiul prilejuiește „ieșirea din spațiul fizic și călătoria spre sine”[10], toate evenimentele care îi survin fiind legate de „inițierea și încercarea de a înțelege un ritual, un eveniment magic”[11]. Focul devine, în acest mod, provocarea ce dezvăluie o parte încă neînțeleasă a existenței, ale cărei ascunzișuri nu sunt consemnate în cărți, pe care Cesare se străduiește să le înțeleagă.

Cei doi indivizi însărcinați cu protejarea cărților –paznicul Julius și bibliotecarul Cesare– se dovedesc incapabili să stopeze incendierea bibliotecii. Numele celor doi nu sunt întâmplătoare, fiindcă ele fac trimitere la Gaius Iulius Caesar, cel a cărui iresposabilitate a dus la mistuirea bibliotecii din Alexandria.

### 3. Orbire propriu-zisă și orbire interioară

Atât în *Lumina ce se stinge...*, cât și în *Orbirea*, pierderea vederii este un eveniment-cheie al destinului implacabil al protagoniștilor. Ambele tipuri de orbire sunt prezentate drept condiții incurabile al căror efect nu poate fi încetinit ori stopat. În cazul lui Peter Kien, orbirea este o precondiție societală, stare *a priori* a unei lumi în care niciunul dintre membri nu este capabil a-l *vedea*, adică a-l *înțelege* pe celălalt. Ca parte a unui exercițiu de punere în pielea orbilor, Peter Kien cugetă următoarele: „Orbia *(sic!)* este o armă, împotriva timpului și a spațiului; existența noastră – o singură, imensă orbie, cu excepția puținului pe care-l aflăm prin simțurile noastre modeste – modeste atât ca esență cât și ca rază de acțiune. Principiul care domnește în cosmos este orbia. *(sic!)*”[12] Acesta abordează orbirea ca stare primordială a lumii, pe care merită să o adopți ca formă de autoprotecție: „E dreptul lui să transpună orbia *(sic!)*, care-l ferește de asemenea excese ale simțurilor, asupra tuturor elementelor tulburătoare din viața sa.”[13] Legarea intenționată la ochi, propriu-zisă sau metaforică, este o metodă egoistă de gestionare a greutăților vieții, prin ignorarea a tot ceea ce este în jur, deci prin minimizarea șanselor de a fi afectat de realitatea concretă sau de cea trăită de alte persoane. Scena în care Peter Kien se pune în poziția unui bibliotecar orb, bâjbâind prin camera sa pentru îndeplinirea activităților sale uzuale, nu este altceva decât punerea în scenă a atitudinii fiecăruia dintre personajele din roman. În loc ca acestea să își deschidă inima spre a empatiza cu cei din jur, personajele își pun, înainte de fiecare interacțiune socială, masca indiferenței și a egocentrismului, în speranța că ea le va servi drept scut împotriva problemelor care le pot veni din partea unor alte persoane. Într-o oarecare măsură, această abordare își îndeplinește scopul, ferind personajele de șansa compasiunii, a înțelegerii celuilalt, însă fiind incapabilă a-l proteja pe individ de propriile probleme. Această sabie cu dublu tăiș protejează, pe de-o parte, dar rănește, pe de altă parte, fiindcă limitează personajele la gestionarea individuală a propriilor probleme, eliminând posibilitatea de ameliorare a efectelor acestora prin împărtășirea lor cu alte personaje.

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[8] *Ibidem*, p. 22.
[9] *Ibidem*.
[10] Mădălina Lefter, *Library and Librarian in the Novel The Failing Light by Mircea Eliade*, în „Journal of Romanian Literary Studies”, nr. 26, 2021, p. 573.
[11] *Ibidem*.
[12] Elias Canetti, *Orbirea*. Traducere și prefață de Mihai Isbășescu, București, Editura Univers, 1973, p. 96.
[13] *Ibidem*, pp. 96-97.

## 4. Complexul lui Empedocle și fascinația rugului

Gaston Bachelard introduce conceptul de complex al lui Empedocle pentru a desemna un fel de fascinație a focului devenită chiar „chemare a rugului”[14], pe care o onorează doar cei cu adevărat dominați de respectul față de foc. După Bachelard, „Moartea în flăcări este cea mai puțin singuratică dintre morți. Este, într-adevăr, o moarte cosmică, prin care un întreg univers dispare odată cu gânditorul. Rugul este un însoțitor al evoluției.”[15] Această funcție salvatoare pe care o îndeplinește focul mistuitor este exact cea pe care Peter Kien o invocă în momentul sinuciderii sale.

Incendiul din biblioteca ducelui Emmanuele este, dintr-un anumit punct de vedere, tot un tip de ucidere, însă discutăm de data aceasta despre uciderea spiritului viu, încrezător, curios și sigur pe sine al lui Cesare. Vorbim despre o crimă pentru că, pentru bibliofilul Cesare, orbirea are aceeași gravitate ca o condamnare la moarte.

Bachelard se folosește de figura binecunoscută a lui Empedocle, care, potrivit lui Aristotel, este părintele retoricii[16], pentru a denumi acest instinct al sinuciderii prin intermediul focului. Conform legendei consemnate de Diogenes Laertios, care se va răspândi semnificativ, Empedocle și-a câștigat celebritatea prin capacitatea sa de vindecare a celorlalți[17], dar și datorită adeziunii sale la ideea că lumea se compune din patru elemente: apă, aer, pământ, foc[18]. Laertios amintește și de legendara sinucidere a lui Empedocle prin aruncarea în vulcanul Etna: „Corpul cu flacără vie ți-l curățași, Empedocle, / Foc din cupă nemuritoare sorbind, / Dar că de voie sărit-ai în lavă, în Etna, n-oi spune: / Dar dorind să dispari, fără voie ai căzut în ea.”[19]

Chiar și studiile lingvistice ne indică această latură pe care o dobândește focul, el ajungând să însemne eliberare[20], fie dintr-o suferință, fie prin intermediul răzbunării. Romanul *Orbirea* ilustrează eliberarea lui Peter Kien de o suferință, cauzată de grija de a pierde biblioteca pe care s-a străduit atât de mult să o strângă și să o mențină într-o condiție impecabilă.

Deși trăiește dintotdeauna sub semnul orbirii spirituale, acest lucru nu este perceput de către protagonist drept adevărata orbire, frânturi de orbire temporară fiind resimțite în etapa premergătoare punctului culminant al romanului. Cu puține momente înainte de incendierea bibliotecii, Peter Kien este chinuit de viziuni premonitorii, în care „Therasianumul ARDEA!”[21], tragedie desfășurată pe un fond sonor înfiorător, constituit din „strigătele sălbatice; [...] cărți care țipau”[22]. Afectat profund de aceste constatări înșelătoare, născute din imaginația sa prea bogată, Peter Kien „Închise ochii orbit”[23], scenă ce oglindește orbirea temporară a lui Cesare, atunci când fumul incendiului din bibliotecă îi cuprinde întreg chipul, punându-l, preț de câteva clipe, în imposibilitatea de a mai vedea. Aceste scene nu sunt altceva decât reprezentări miniaturale, prin prolepsă sau analepsă, a orbirii extinse ce domină o anumită etapă a vieții celor doi, de dinainte sau de după arderea bibliotecii.

## 5. Arderea bibliotecilor și orbirea

În *Lumina ce se stinge...* și nu numai, Mircea Eliade conturează o imagine idealizantă a bibliotecii, ca fiind „paradisul cunoașterii, promisiunea acestuia”[24], locul privilegiat ce „există

[14] Gaston Bachelard, *op. cit.,* p. 44.
[15] *Ibidem,* p. 46.
[16] Diogenes Laertios, *Despre viețile și doctrinele filosofilor*. Traducere de C.I. Balmuș, Studiu introductiv și comentarii de Aram M. Frenkian, Iași, Polirom, 1997, p. 15.
[17] *Ibidem,* p. 279.
[18] *Ibidem,* p. 281.
[19] *Ibidem*.
[20] Veronica Dobrișor, *Metafore conceptuale românești și spaniole bazate pe noțiunea de „foc”*, în „Crossing Boundaries in Culture and Communication”, nr. 2, 2022, p. 56.
[21] Elias Canetti, *op. cit.*, p. 604.
[22] *Ibidem.*
[23] *Ibidem.*
[24] Mihaela- Alina Chiribău-Albu, *Biblioteca, un labirint?*, în „Studii și cercetări științifice. Seria filologie”, nr. 42, 2019. p. 89.

doar pentru cei inițiați în lectură; pentru lumea profană toposul este desființat de atitudine, de acultură, de orbirea interioară provocată prin refuzul cunoașterii”[25]. Biblioteca constituie, astfel, refugiul privilegiat al intelectualului cu preocupări gnoseologice, fiind deopotrivă spațiu al studiului și al reculegerii. Romanul *Lumina ce se stinge...* este străbătut de enigma cauzei incendiului de la bibliotecă, însoțită de diverse ipoteze, printre care și aceea a concretizării intenției unui individ neidentificat de a da foc edificiului. Jacob Weinrich, unul dintre cei prezenți în momentul izbucnirii focului, înaintează ipoteza potrivit căreia Manoil, personaj misterios, cu o aură malefică, pe alocuri de-a dreptul diavolească, este cel care s-ar afla în spatele arderii bibliotecii. Pentru Weinrich, Manoil este o adevărată „Oglindire a Iadului”[26], care aduce în lumea pământească focul gheenei. Foc impur, distrugător și nu purificator, el întunecă rațiunea lui Cesare, definit, anterior acestui moment, de meticulozitatea și profunzimea cercetărilor sale, nu de bâjbâirea în căutarea căii corecte într-o viață devenită labirintică. Jacob Weinrich amintește de foc și ca pedeapsă divină, o idee adânc înrădăcinată în mentalitatea multor societăți arhaice, însă respinge imediat această perspectivă, invocând orbirea temporară a tuturor celor prezenți: „Nimeni n-a fost vinovat, ci orbi, toți *patru* am fost orbi...”[27].

Pornind de la mitul arderii bibliotecii din Alexandria, care a ajuns să însemne distrugerea supremă a repozitoriului cunoașterii globale, motivul incendiului bibliotecii este utilizat inclusiv în prezent pentru a simboliza pierderea accesului la cunoașterea reală. Pornind de la *Viața lui Cezar* consemnată de Plutarh[28], percepția larg acceptată a incendierii bibliotecii din Alexandria parcurge drumul de la imaginea unei biblioteci mărețe, a cărei distrugere merită deplânsă, la asimilarea acestei pierderi cu dispariția completă a „concretizării materiale a ansamblului învățăturilor din antichitate”[29] (trad.n. M. L.). Trecând peste concepțiile greșite asupra acestui eveniment lamentabil, biblioteca din Alexandria ajunge să fie un simbol al pierderii masive de informații, a distrugerii iremediabile a acestora. În lumina acestui mit, arderea bibliotecilor ajunge să semnifice căderea în întunecimea derutantă a cunoașterii limitate. Un asemenea destin este cel al lui Cesare, pierderea accesului la cunoaștere fiind reprezentată prin intermediul orbirii sale inevitabile, ce ajunge să fie considerată o adevărată condamnare la moarte. Pentru bibliofilul a cărui întreagă viață a gravitat în jurul activității asidue de cercetare a unor manuscrise vechi, viața fără posibilitatea analizării acestora nu mai există. În viziunea lui Manoil, „Viața lui [Cesare] e sfârșită de mult, din noaptea incendiului. Trăiește în așteptarea dezlegării.”[30] Manoil înaintează, prin această afirmație, ipoteza decesului „vechiului” Cesare, bibliotecar dedicat trup și suflet muncii sale arhivistice, și înlocuirea sa cu orbul Cesare, condamnat a-și duce „existența lui agonică, neverosimilă în mijlocul nevertebratelor compătimitoare”[31].

În cazul lui Peter Kien, în schimb, biblioteca sa trebuie purificată prin ardere în finalul romanului, nu pentru că ea ar fi problematică, ci din cauza obsesiei pe care o dezvoltă protagonistul vizavi de aceasta. Cărțile personajului nu îl provoacă permanent să își extindă orizontul cunoașterii în zone încă neexplorate, ci îl adâncesc tot mai profund în binecunoscutul său univers informațional, la care se întoarce permanent. În calitate de sinolog, Peter Kien nu ezită să împărtășească din cunoștințele sale bogate despre cultura chinezească, biblioteca sa fiind pentru el un refugiu, dar mai ales o comoară pe care îi este deosebit de teamă să o piardă. Necesitatea purificării prin foc a cărților apare deoarece acestea își pierd rolul inițial. Pe

[25] *Ibidem*.
[26] Mircea Eliade, *op. cit.*, p. 21.
[27] *Ibidem.*
[28] Colin Higgins, *The destruction of the Library of Alexandria as myth and metaphor*, în „What do we lose when we lose a library”, Proceedings of the conference held at the KU Leuven, Leuven, Belgia, 2015, p. 71.
[29] *Ibidem*, p. 73.
[30] Mircea Eliade, *op. cit.*, p. 75.
[31] *Ibidem*.

parcursul romanului cărțile nu mai sunt folosite nici măcar de către Peter Kien, care se preocupă de condiția lor fizică și de aranjarea lor în spațiul dedicat bibliotecii mult mai mult decât de conținutul lor. Asistăm, deci, la transformarea unui bibliofil într-un biblioclast, din cauza obsesiei pe care o dezvoltă pentru conservarea manuscriselor mult iubite, nu și pentru utilizarea lor. Mai mult decât atât, în viziunea protagonistului, cărțile ajung să fie contaminate de către Therese, „însăși definiția anti-intelectualismului și inamicul rațiunii”[32] (trad.n. M. L.).

Ambele romane au în centrul lor protagoniști pentru care biblioteca reprezintă o verigă esențială a identității personale, fără de care întreaga lor personalitate nu mai înseamnă nimic. În cazul lui Cesare, orbirea și concomitentul sfârșit al oricărui contact cu biblioteca, adică deconectarea completă de la sursa nesfârșită de informații bogate, este percepută ca o condamnare la moarte. Exact aceeași perspectivă o are și Peter Kien, care jură că se va sinucide în momentul unei eventuale pierderi a vederii, ceea ce și ajunge să facă: „Kien făcu jurământ să-și caute de bună voie moartea, de îndată ce va fi amenințat să orbească. Ori de câte ori întâlnea un orb îl cuprindea aceeași spaimă chinuitoare [...] pentru el, despărțirea de cărți era ca și cum ar fi orbit.”[33] Suspiciunea unei intenții similare în cazul lui Cesare, după dispariția sa inexplicabilă, este exprimată de către domnul George, care vede drept plauzibilă „intenția lui [Cesare] de a-și curma viața când orbirea lui va fi iminentă”[34].

Transformarea bibliofilului Peter Kien, care, în documente oficiale, „La profesiune trecea «proprietar de bibliotecă»”[35], într-un biblioclast este un proces sinuos, nicidecum liniar. Discuția pe care o are cu fratele său, Georges Kien, directorul unui ospiciu, este revelatoare din acest punct de vedere. Aceasta surprinde succesiuni contradictorii ale unor sentimente opozante ce se luptă în interiorul lui Peter Kien. În timp ce fratele său îl psihanalizează tacit, Peter Kien oscilează între a-și declara dragostea puternică pe care o are pentru biblioteca sa, pe care ar proteja-o indiferent de circumstanțe: „Aș da foc ospiciului tău de nebuni până ar arde ca o făclie, cu toți ocupanții lui, cu mine, dar nu și biblioteca mea!”[36], și a amenința cu distrugerea deliberată a colecției sale imense de cărți: „Cărțile nu ți le las ție moștenire. Mai bine le dau foc.”[37] Fluctuația constantă între cele două posibilități denotă o neliniște interioară, o indecizie ce îi caracterizează relația curentă cu propria bibliotecă, pe care dorește să o protejeze cu orice preț de orice fel de amestec extern, chiar și cu prețul transformării ei integrale în cenușă. Această instabilitate emoțională culminează cu distorsionarea realității prin perceperea eronată a unor elemente ale realului, cum ar fi scena parcă desprinsă din piesa *Macbeth* a lui William Shakespeare, în care Peter Kien dezvoltă brusc, asemenea doamnei Macbeth, o obsesie asupra unor banale linii roșii de pe covor, din cauza asemănării lor cu sângele. Incendierea covorului are rol purificator, de înlăturare definitivă a celei mai mici urme de contaminare, Peter Kien pătrunzând cu seninătate în mijlocul văpăilor. De pe treapta a șasea a scării pe care s-a urcat, personajul râde grotesc, semn al existenței unui spirit diavolesc care îi tulbură gândirea, pe care flăcările îl elimină în totalitate.

Incendierea bibliotecilor acestor două personaje este, așadar, un punct de cotitură, aducător de schimbări semnificative în viețile lui Cesare și a lui Peter Kien.

## Concluzii

În *Lumina ce se stinge...*, de Mircea Eliade, și în *Orbirea*, de Elias Canetti, focul și orbirea se întâlnesc la confluența dintre bine și rău, ambele consemnând natura dihotomică a acestor concepte. Pornind de la focul rău, demonic, ce deschide poarta către o lume ocultă și

[32] Maria Henri Hafez, *Setting books on fire: Literary Representations of Book Burning in* Auto-Da-Fé *and* Fahrenheit 451, Beirut, Lebanon, 2021, p. 30.
[33] Elias Canetti, *op. cit.*, p. 37.
[34] Mircea Eliade, *op. cit.*, p. 43.
[35] Elias Canetti, *op. cit.*, p. 226.
[36] *Ibidem*, p. 582.
[37] *Ibidem.*

ajungând la focul mistuitor, dar purificator, al spațiului interior și exterior, incendiul bibliotecii ajunge să aibă semnificații aparte, ce vin în completarea înțelesului uzual, al pierderii unei colecții enorme de cunoștințe. Resemnat sau luptându-se în continuare cu o soartă pe care refuză să o accepte sau atras în mod iremediabil de chemarea rugului, personajul principal masculin din operele avute în vedere are parte de un destin determinat într-o măsură semnificativă de conotațiile focului. Incendierea bibliotecilor mult iubite este, de fapt, o condamnare la beznă intelectuală, cu atât mai mult cu cât, în cazul lui Cesare, această realitate este concomitentă cu alunecarea pe panta orbirii iminente. Pierderea bibliotecii rescrie traseul identitar al personajelor, Peter Kien sinucigându-se, iar Cesare ajungând să fugă dezorientat pe drumul propriei vieți. Aducător de orbire sau pecetluitor al unui destin dominat de aceasta, focul capătă semnificații ce se întrepătrund cu cele ale orbirii, fie că este vorba despre orbirea propriu-zisă sau de cea metaforică.

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# PERFORMANCE AS LIFE: SHAKESPEAREAN INTERTEXT AND THE CONSTRUCTION OF IDENTITY IN M.L. RIO'S IF WE WERE VILLAINS

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***Abstract:*** *Since its publication in 2017, M.L. Rio's If We Were Villains has been recognised as a key text in the evolution of Dark Academia literature, primarily because of its focus on the performative dimensions of identity, on and off the stage of a group of theatre students within an elite academic institution. This paper explores how intertextuality is used not only as a narrative technique, but also as a tool for constructing identity, as the main characters mirror archetypes from Shakespeare's texts, blurring the lines between performance and reality. In other words, the characters' identities are shaped and constrained by performance, as they gradually embody their archetypal roles of the (tragic) hero, tyrant, outsider, temptress, etc. To highlight the contrast between the characters' assimilation of Shakespeare and their own traits and experiences, the analysis also draws on Erving Goffman's dramaturgical theory that views social interactions as theatrical performances. Thus, combining literary analysis with narratology, supported by Goffman's framework, this paper demonstrates that while the Shakespearean intertext in If We Were Villains is employed within the narrative structure of the novel, it is also a fundamental identity-making tool, emphasising how the characters' obsession with the perfect act of performance becomes a fatal flaw, as self and role, performance and reality are no longer separate parts of their identities.*

***Keywords:*** *intertext(uality), identity, performance, Shakespeare, archetype*

## Introduction

M.L. Rio's *If We Were Villains* is situated at the intersection of literature, performance and theatre, emphasising the implications of obsessive pursuit of knowledge within academic spaces as part of the Dark Academia literary movement. Published in 2017, Rio's novel features a group of theatre students at an elite academic institution, whose identities are formed, performed and ultimately destabilised through the assimilation of their roles, both on and off the stage. Heavily influenced by Shakespeare's texts, *If We Were Villains* blurs the line between theatrical performance and diegetic life, suggesting that the characters' identities and experiences are shaped by the plays they enact and study. While previous discussions focused on queer undertones, character and power dynamics and cult integrity linked to the performance of Shakespeare's plays (Marek 2024, Nguyen 2022), they do not explicitly focus on how intertextuality can shape the novel's narrative and characters. Thus, this article explores how intertextuality is used not just as a narrative technique but also as a tool for constructing identity, where Shakespearean archetypes function as scripts for the characters to mirror, on and off stage. In order to investigate these performative patterns of identity, the article uses intertextual analysis and narratology, supported by Erving Goffman's dramaturgical theory that considers social interactions as theatrical performances. While Shakespeare influences the structure of the novel itself, it mainly highlights the characters' internalisation of their theatrical roles, ultimately becoming their fatal flaw, as self and role merge into their identities. The article begins with situating the text within Dark Academia literature for thematic context, briefly discussing the theoretical frameworks used, before moving on to a close analysis of key characters and their corresponding Shakesperean archetypal roles.

Dark Academia literature emerged with the dissemination of Donna Tartt's *The Secret History* on various social media platforms in 2015, gradually developing from an Internet-based aesthetic to a literary subgenre, characterised by academic settings, dark and/or Gothic atmosphere, morally ambiguous characters, the search for knowledge and the consequences of obsessive pursuit and elitism (Adriaansen 2022, 108; Nguyen 2022, 55). While Dark Academia narratives often include canonical texts as objects of study, they also serve as guides through which the characters shape authority and even identity. *If We Were Villains* by M.L. Rio is widely considered a representative novel of Dark Academia literature because of features such as an elite academic setting, its Gothic, scholarly atmosphere and portrayal of intellectualism, or tropes and themes including a tight-knit, exclusive group of students and the competitive pursuit of knowledge, respectively. Through Dellecher Conservatory's theatre programme, the characters approach Shakespeare as cultural authority: performance is not just the practice of a form of art but also a means of determining social hierarchy, ultimately leading to one character's death with the purpose of maintaining balance. The Dark Academia context of *If We Were Villains* perpetuates privilege based on performativity, where characters model themselves on established archetypes rather than individually constructing their identities.

**Methodology**

Shakespearean intertextuality is used throughout the narrative in Rio's novel both as a narrative and an identity-making tool. Generally, intertextuality refers to "various relationships that a given text may have with other texts" which include "allusion, adaptation, translation, parody, pastiche, imitation and other kinds of transformation" (Baldick 2001, 128). Based on Graham Allen's (2011) terminology, in the context of *If We Were Villains*, intertextuality refers to the reliance of the novel's structure and character identity-making upon the work of Shakespeare, with meaning residing between the text and all the other texts to which it refers and relates. The novel is constructed to have the "appearance" of a theatre play, divided into acts and scenes, including specific lines of the tragedies in the dialogue that signals to the characters playing their roles outside of performance. The contrast between the characters' interpretation of Shakespeare and their own traits amplifies their struggles and conflicts, raising the tension within the narrative and driving the plot forward. These intertextual features contribute to the foreshadowing of the characters' fate, blurring the lines between reality and performance in the narrative. The characters are most of the time type-cast, depending on their behaviour or relationship dynamics among the group: Oliver the sidekick and outsider, James the (tragic) hero, Richard the tyrant, Meredith the temptress and femme fatale, Wren the ingenue, Alexander the villain or the fool, Filippa the outsider and moral compass. The Shakespearean archetypes shape their own identities, since they often transpose into their real lives, causing them to undergo various transformations.

The retrospective narration emphasises the novel's focus on performance through the story's form as a confession. This suggests that Oliver, as a narrator, may be unreliable, carefully revealing and concealing elements of the story. The narration itself presents a dual temporality, switching from Oliver's present and past selves, shaped by memory and remaining guilt as certain moments are undoubtedly arranged in a tragic storyline. Therefore, intertextuality is used as a narrative tool considering how the novel is split into acts (parts) and scenes (chapters), the themes that are explored (guilt, fate, moral ambiguity, obsession), the foreshadowing instances employed, "borrowed" dialogues and plot-driving structures such as key moments from the plays that are also mirrored by the characters.

Erving Goffman's dramaturgical theory (1956) reinforces this function of the narrative as a form of performance, where Shakespearean roles and language serve as their established "front" and "routine" (8). Namely, Goffman argues that individuals employ a dramaturgical framework to manage what they convey in various social contexts, discussing the methods used

by performers to present a desired self whose illusion of reality can be shattered by any disclosures. In *If We Were Villains*, this framework clarifies how the narration and the intertextual development of the characters can be interpreted as theatrical performances.

Based on these combined frameworks, the close reading of the novel examines how the Shakesperean archetypes mentioned beforehand are embodied and negotiated by the characters, focusing on relational groupings that highlight how these archetypes influence the characters' social hierarchies and dynamics within the narrative. The main Shakespeare texts used in *If We Were Villains* are the following tragedies: *Julius Caesar*, *King Lear*, *Macbeth*. These tragedies heavily influence the characters and the plot, as their personalities, behaviours and relationships are shaped and constrained by the roles they perform. Furthermore, they are affected by the same, if not similar, fatal flaws such as their roles' (e.g., Richard's anger or James's obsession). As mentioned beforehand, the main characters have usually been typecast and fall under the Shakespearean archetypes of the (tragic) hero, tyrant, outsider, sidekick, temptress, femme fatale, ingenue, moral compass, villain, wise fool. The groupings will focus comparatively on their dynamics as follows: the (tragic hero), the tyrant and the sidekick/outsider; the temptress and the ingenue; the moral compass and the villain/wise fool. While the characters perform a variety of roles across the narrative, the analysis will focus on the archetypal patterns that are recurring and paramount to their identities.

**The (Tragic) Hero, the Tyrant and the Sidekick/Outsider**

The grouping of the tragic hero, tyrant and sidekick/outsider forms one of the main dynamics within Shakespearean tragedy as well as between James, Richard and Oliver, revolving around ambition, power and moral conflict. James is conventionally typecast as the hero, playing central and tragic male leads with Oliver as the outsider and/or the sidekick, mirroring their usual dynamic. On the other hand, Richard perfectly embodied the tyrant archetype. He was mostly assigned dominant or antagonistic roles: aggressive, power-driven, hyper-masculine, depicting toxic control. This contrasts Oliver's roles that are loyal, morally conflicted, introspective, acting as the shadow of the hero, namely James, who is recognised for his outstanding acting, capable of fully immersing himself into his roles and possessing a "childlike depth of feeling, onstage and off." (25)

In Shakespearean drama, tragic heroes are complex figures, usually of high status that struggle within the confines of fate with little power of pursuing individual choices. They experience intense feelings and raw passion that can manifest through rage and even extreme numbness. Thus, these heroes also face psychological torment through "alienation, abandonment, and death" (de Grazia and Wells 85) but they cannot recover. The tyrant archetype is generally represented by a self-absorbed ruler whose increasing vices and disappearing virtues affect his reign. These characters are overly ambitious and do not shy away from committing despicable actions. The tyrant's downfall serves as a cautionary tale in tragedies since the archetype is rooted in the suppression of freedom and the abuse of power. Although the sidekick is not a specifically defined archetype in Shakespearean drama, it still refers to characters that provide loyal support or guidance to the protagonist. This type of character also generally supports the protagonist's actions or worldview, but they are not necessarily devoid of agency (Grene 33) or reduced to being an accessory of the protagonist. However, it is common for the sidekick to self-sacrifice because of their loyalty. On the other hand, the outsider is mostly defined by difference, that which sets him apart from the norm. In Shakespearean drama these differences were mostly tied to racial, national, religious or cultural aspects that set individuals apart in terms of Englishness (de Grazia and Wells 148, 151). Moreover, as this archetype represents an individual who exists on the margins, it often triggers change or disruption which provides an opportunity for exploring identity and power.

These aspects can be identified both on and off the stage for James, Richard and Oliver. For *Julius Caesar*, Alexander correctly predicts that James "will be Brutus because he's always the good guy" (15) and

> [...] obviously Richard will be Caesar."
> "Because we all secretly want to kill him?" James asked.
> Richard arched one dark eyebrow. "*Et tu, Bruté*?"
> "*Sic semper tyrannis*," James said, and drew the tip of his pen across his throat like a dagger.
> *Thus always to tyrants*. (15)

This discussion among the friend group about the casting marks the foreshadowing of Richard's fate. Though not specifically a tragic hero, Brutus struggles with the dilemma of Caesar's assassination and James advocates for his status as a hero despite Richard's arguments against it due to the role's vast number of flaws. This reflects onto James as he also struggles with Richard's persistent acts of violence against him and the others. While Brutus is ultimately and honestly called "the noblest Roman of them all," after Caesar's death (65), James' true torment begins after Richard's, slowly losing his individuality to the roles he was assigned to. Richard mirrors Caesar's position in the friend group, as a dominant, charismatic and feared individual. He naturally commanded the stage and social circles, irrespective of others' boundaries: he exerts control over the others, especially James, Oliver and Meredith, through aggression and manipulation. As his performance turns genuinely violent, the group, led by James, turns against Richard. "Richard's words were thick with hatred as he said, "*Et tu Brute?*" (146): he delivers this line with actual animosity towards his friends after they ambushed him under the guise of performance for his previous violent outbursts. Later, his murder is also staged as necessary and tragic to preserve balance. However, it has the opposite desired effect as it destabilises the group. Read through Goffman's model, this trio shares a front-staged performance, as they blend with their roles: James remains conflicted, Richard forceful and Oliver supports James from the sidelines. While Oliver plays Octavius and Casca, he portrays the more rational and restrained characters, one remaining in the peripheral space of the narrative, witnessing the events happening in Rome and the other a participant within a grander scheme. Thus, he mirrors this complicity in the events leading up to Richard's death, retaining agency towards the end of the narrative.

*Macbeth* further destabilises the fragile relationships between the main characters. These archetypal patterns of casting change and transpose into the lived experience of the characters, and as the roles shift, not only are individual identities affected but also the group. In other words, the archetypes previously built a predictable social system that established a hierarchy among the students and as the system based on performance collapses, so does the front-stage stability. Staging part of *Macbeth*, Richard was unexpectedly assigned the apparitions' voices, a minor role compared to James' Macbeth and Oliver's Banquo, the latter expressing the "feeling that the balance of power had somehow shifted" (52). With the disruption of the archetypal patterns of identity, role maintenance also disperses. James's casting in *Macbeth* begins his shift from a typical hero to a tragic one. In the scene from the play that the group performs, Oliver remarks on James' appearance as Macbeth, that "he no longer looked so angelic. Instead, he was handsome the way you think of the devil as handsome—forbiddingly so," (75) hinting at an ominous capacity within James. Eventually, James is plagued by guilt and sleeplessness just like Macbeth, in the aftermath of Richard's death. Like Banquo, Oliver is loyal to James but later becomes a threat to his emotional stability. His consistent casting in these loyal, secondary roles place him as an outsider since he is close to the action but never at its centre, a moral compass as he sees the tragedy develop, unable to stop it as a witness.

The true contrast between James's typical roles and his final one sets apart the blurring of the line between real life and performance. His casting as Edmund, the villain of *King Lear*

comes as shocking due to the character's aggressive and malicious style as opposed to James' known personality. Alexander points out how James loses his identity: "too deep into his role. Method, you know? Doesn't know where he stops and Edmund starts anymore." (330) This signals an extreme performative act, where the performer is "fully taken in by his own act" and "sincerely convinced that the impression of reality which he stages is the real reality" (Goffman 1956, 10). Before Christmas, James has a breakdown where his speech is fragmented, delivering lines from King Lear. During the final scenes, the role of Edmund loses its malice and instead ends its internal struggle with fate, gaining self-awareness. Meanwhile, Oliver experiences the outsider archetype through Edgar, living under disguise, exiled and misjudged. While Edgar returns in a position of moral clarity, Oliver, from the position of narrator recounts the events at Dellecher and lives with their consequences. As Oliver questions his own status in relation to James, as defined by their archetypal dynamics, "Was I not always his right-hand man, his lieutenant? Banquo or Benvolio or Oliver — little difference" (285), it confirms what Goffman calls "communication out of character," the collapse of previously established patterns. Thus, Oliver, perpetually the outsider, sacrifices himself for James, confessing to Richard's murder arguing that as a scholarship student, from a lower social class than his peers, his life will be less affected by the consequences of the crime.

**The Temptress/Femme fatale and the Ingenue**

In Shakespearean drama the temptress, femme fatale and ingenue are complementary figures mainly based in gendered constructions. While these archetypes may overlap because they depict women, each role needs the other's presence to be recognised and understood. In Meredith's case, it is not only the femme fatale archetype that she is able to represent, but also the temptress. From a position of power wielded through seduction, the femme fatale and temptress differ in certain aspects: the temptress often has an unintentional intent with her manipulation and has a more symbolic value, that of forbidden desire or temptation; on the other hand, the femme fatale is more complex, deliberately using her sexuality for her personal goals: power, revenge or survival. She exposes general male weaknesses, corruption or hubris leading to their destruction, sometimes even that of herself. Meredith's character is a pertinent example of these two archetypes overlapping. In contrast to Meredith, Wren embodies the archetype of the ingenue, specifically described as such, "the ingénue, the girl next door, a waifish thing with corn silk hair and round china doll eyes" (15). The ingenue archetype is usually portrayed by female characters that are vulnerable, virtuous, innocent, possess moral clarity and are aligned with traditional gender norms. In Shakespeare's works, the ingenue is often a young woman who contrasts the corruption around her and often suffers in order to highlight the world's injustice.

Through the performance of archetypal roles, Meredith and Wren portray their idealised fronts, i.e., the version of themselves that is expected and preferred as defined by the social context of Dellecher. Meredith is assigned the role of Calpurnia in *Julius Caesar*, which traditionally embodies the loyal wife who is devoted and protective over Caesar's fate, trying to warn her husband about his assassination after experiencing a prophetic dream, though futile. However, Meredith's role as Calpurnia does not fall in the category of the traditionally submissive wife but rather gives it more depth. For example, her version of Calpurnia's dream "sounded more like a threat than a warning" (121), thus the role takes a more assertive and manipulative turn. Her confrontation with Ceasar as enacted by Richard is more aggressive, eventually resulting in him hurting her. Moreover, Meredith provides Calpurnia with a more seductive appearance; her publicity photos include her in a "red dress that hugged her curves like a coat of paint, her hair blown out to its full volume like a lion's mane" (113). Thus, Calpurnia's status as a submissive, loyal wife gains a more daring and seductive undertone, highlighting a calculated performance. Wren is in dramatic opposition to Meredith, as she plays

Portia and thus represents the conventional, devoted wife. In Shakespeare's text, Portia is vulnerable within a male-dominated world. Despite her vulnerability, she is "simultaneously an obedient, virtuous and assertive wife" (Dillon 145), trying to share her husband's burdens. This aligns with Wren's gentle qualities when she offers support to her peers. Nonetheless these contrasting archetypes restrict female identity and position them to two extremes of purity, leaving no opportunity for further development.

This however is later refuted in multiple instances. The performance of Macbeth positions all three main female characters as the witches, who are powerful supernatural figures that act as catalysts for Macbeth's desires and thirst for power. Their unsettling image is nothing like that of a temptress, femme fatale or ingenue. While playing the role of a witch, Meredith displays an unsettling image through her physical form. Her costume highlights her appearance: "her curves bold and dangerous under the thin white shift" (71) as she emerges from underneath the lake, her voice "low and lush" as she approaches Oliver dangerously intimate, adding a sexual and symbolic tone where feminine sexuality is feared and fetishised. At the same time, this approach shifts the dynamic with Richard, rejecting him as a romantic partner and triggering his violent tendencies. As opposed to Meredith's portrayal, Wren's signals an uncanny eeriness, described as "smaller and slighter than the other two" (71). By delivering her lines "slyly" with an "impish smile," it disrupts her ingenue image. Their dynamics demonstrate that a team performance can challenge existing identity patterns and provide a source of cohesion (Goffman 1956, 50). The effects of performing contrasting roles are amplified in the aftermath of Richard's death, when their fronts collapse, reverting to their back regions, a place of mutual reliance and devoid of enforced formality off stage.

As women, their roles are constantly monitored and under scrutiny because of normative boundaries. Wren's casting as Cordelia in *King Lear* highlights her archetypal characteristics once more. In this play, Cordelia may be the strongest example of the ingenue, with strong principles, unwavering honesty and tragic virtue. This role is seen as embodying "normative, ordinary agency" and a "lack of shrewdness" (Neill and Schalkwyk 85) that make her vulnerable against forces she does not understand. Wren's portrayal of Cordelia mirrors her own tendency to restrain herself in situations of conflict, valuing honesty over self-preservation. Wren eventually fades into the background, suffering deeply due to the actions of others. With the role of Goneril, Meredith showcases the destructive aspect of the femme fatale archetype. In the original play, Goneril is depicted as deceptive and manipulative, with a destructive influence that challenges male authority. Meredith is used to easily manipulating male figures around her and their mentor Gwendolyn purposefully notes how James resists her: "You're used to everyone you walk past looking at you like you're a goddess, and I think you're offended by the fact that James resists you" (348), which in turns aggravates her. These instances, in both Meredith and Wren's case, emphasise how impression management functions differently. Because of the way in which they guide and control the impression others form of them in social interactions (Goffman 1956, 2), Wren's performance is ultimately disrupted, unable to supress her emotional stress while Meredith weaponizes her external perception, only temporarily halting her front performance, demonstrating the negative effects of archetypal construction of identity.

**The Moral Compass (Outsider) and the Villain/Wise Fool**

While the grouping of the moral compass (outsider) and the villain/fool may be unusual, it highlights how different archetypes function as complementary observers and commentators of the events that transpire within the narrative. Filippa embodies two archetypes in the narrative: the outsider and the moral compass. Whereas the outsider archetype was introduced earlier, the moral compass is usually embodied by figures who offer guidance and support in light of morality issues, with core values such as loyalty, authority and fairness. Alexander, as

opposed to the other main male characters, embodies a unique blend of the villain and wise fool archetypes. In Shakespearean drama, the villains represent roles that are self-serving, manipulative and intellectually cunning that often engage in devious plots. The wise fool is usually a character that speaks the truth with wit, riddles, songs or jests with a lessened degree of danger when it comes to being held accountable for their words. In essence, these archetypes can be used to reveal the truth while controlling the morality of the whole group.

Filippa's roles as Decius Brutus, Lucilius and Titinius in *Julius Caesar*, one of the witches in *Macbeth*, and Regan in *King Lear* reinforce and challenge these two archetypes. Like Oliver, she is part of the group but also somewhat outside it, providing balance and acting as the quiet conscience of the group. Throughout the narrative she is positioned as an outsider along, especially by undermining performative aspects of gender, as she is most often cast in male roles. Alexander rightfully predicts that she will "end up in drag again" (15) for Julius Caesar, where she receives the roles of Decius Brutus, Lucilius and Titinius, three distinct male roles. While they do not originally exhibit any traits of the outsider or moral compass archetypes, these roles contribute to Filippa's archetypal features because they are ultimately auxiliary roles within the play, essential but not central. From the beginning, Alexander is described as the "resident villain, thin and wiry, with long dark curls and sharp canine teeth that made him look like a vampire when he smiled" (24). Among his roles, the ones that are most impactful and representative of his archetypal identity are Cassius in *Julius Caesar*, Hecate in *Macbeth* and the Fool in *King Lear*. Cassius in the original play from Shakespeare strongly reflects the villain archetype through his manipulative intelligence, as he succeeded in drawing Brutus in the conspiracy against Caesar. He does not simply embody evil as he gradually overcomes his weaknesses, thus portraying a more nuanced villain figure. Alexander predicts his casting as Cassius since he is "always the bad guy" (15). Like Cassius, he is a good observant and undeceived by authority. He also challenges hypocrisy and sometimes acts as an instigator that questions the validity of aspects such as group dynamics.

Filippa's role as one of the witches in Macbeth reflects the outsider archetype more clearly. Since they are supernatural beings that exist outside the social order of the play and disrupt it with their obscure presence and ominous prophecies. Her "indifferent, almost bored" delivery of lines like "Thou shalt get kings, though thou be none" (73) further suggests a detached, almost alien perspective. As a witch, Filippa embodies a detached observer, reinforcing her moral ambivalence. At the same time, Alexander renders the role of Hecate. As the goddess of witchcraft, she is usually associated with dark, supernatural forces and malice. In her role, Alexander reflects an obscure power that understands and designs outcomes. Noted by Oliver as "literally wicked," he suddenly emerged from the lake "soaking wet, naked to the waist, his curls loose and wild around his face. He threw his head back and howled up at the sky like a wolf" (75) reinforcing the image of an unnatural appearance. This performance solidifies his archetypal features of a menacing villain. Their archetypal identities contrast as Filippa showcases a more disciplined front and Alexander is a cynical performer, who relishes in the exaggeration of his own performance.

Playing the role of Regan in *King Lear*, offers a contrasting perspective on Filippa. Regan is originally a villain, a negative figure in the play and although the narrative does not highlight Filippa's performance, we may assume that this role could highlight her acting skills and her capacity for detachment, strengthening her own moral resolve. Filippa represents moral clarity without a clear influence on the other character as opposed to Alexander who disrupts successfully because of his theatrical excess. In Shakespeare's play, the Fool is a quintessential example of the wise fool archetype, particularly Lear's truth-teller and condemning conscience. The fool provides a stark contrast to Lear's madness as his "theatrical function makes him a commen-tator at large on the scene, answerable to nothing and nobody, the obliqueness and unpredictability of his voice essential to his part" (Grene 168). Similarly, Alexander reprising

the role of the Fool enables the understanding of aspects that the others ignore. He reveals harsh realities with sarcasm and irony, demonstrating a perceptive nature that mirrors the wise fool's ability to see beyond superficial appearances. Moreover, his cynical wit and clear observation skills along with archetypal roles complete his complex identity. By fitting into the outsider archetype through unconventional casting, versatile nature and sometimes overlooked presence, Filippa gains a unique perspective. As a detached and rational observer, she can confront uncomfortable truths and de-escalate conflicts within the group as a moral compass. This pairing approaches the concept of impression management within a performative system in opposite perspectives: Filippa refuses expected performance and is confined as an outsider while Alexander exaggerates performance which positions him in the centre.

**Conclusions**

This article has argued that *If We Were Villains* by M.L. Rio employs Shakespearean intertextuality not just as a narrative device to delineate structure and thematic elements but especially as a mechanism to construct identity through embodying archetypes, blurring the lines between life and performance, self and role. By approaching the characters along with their corresponding archetypes in groups, the analysis established how performance depends on the assimilation of roles in a collective system. However, this very system can be easily destabilised when performance is undistinguishable from lived experience. Thus, intertextuality, narratology and Goffman's framework combined revealed how delivering a perfect performance of a role also implies losing individuality. Shakespearean archetypes offered the patterns while Dark Academia elements provided the context under which identity is performed, enforced and eventually destabilised. When performance continues off stage, the system that once maintained identity, leaves characters unable to detach themselves from the roles that defined them.

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# "THE FAULKNERIAN REVOLUTION" AND RURAL COLLECTIVE PSYCHOLOGY IN SORIN TITEL'S PROSE

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***Abstract:*** *According to Pascale Casanova, the 'Faulknerian revolution' found resonance internationally especially within peripheral literatures, with Eastern European literatures being among the most receptive. While in central literatures the American author's formal innovations were perceived and appreciated merely as modern formalist techniques, in peripheral areas they had the force of 'instruments of liberation,' their attributed value being primarily ideological rather than aesthetic. Eugen Negrici observes that Sorin Titel's stake seems to be achieving 'an almost impossible synthesis: placing a still archaic world into an ultramodern epic garment.' 'Rural modernity' is a category within which Titel's novels can be defined — one in which the rural world is examined as a place and a source of innovation and experiment, but also as a means of understanding the complexity of marginal human experience, not merely as the expression of social tragedies. Nicolae Bârna identifies Sorin Titel, alongside Marin Preda and Pavel Dan, as one of the most significant prose writers of the second half of the 20th century who contributed to the modernization of rural prose in Romanian literature. Unlike the other two, Titel does not merely create a picturesque depiction of peasant existence, but rather a monograph of rural collective psychology.*

***Keywords:*** *Faulknerian revolution, Sorin Titel, peripheral literature, rural modernity, collective psychology*

Sorin Titel își publică volumele de eseuri – *Herman Melville. Fascinația mării* (1975), *Pasiunea lecturii* (1976) și *În căutarea lui Cehov și alte eseuri* (1984) – abia după ce îi apare primul roman din tetralogie, *Țara îndepărtată*, semn că acesta deschide perioada de maturitate atât conceptuală, cât și stilistică a prozatorului, urmare firească a experimentelor literare și teoretice de până atunci. În articolele publicate în *România literară,* revistă al cărei redactor devine în 1971, și integrate ulterior în aceste volume, Sorin Titel își declară în repetate rânduri repulsia față de literatura cu miză politică, situându-se împotriva prozei mimetice, împotriva literaturii realiste care se pretinde o copie a realității[1], credință ce rămâne constantă în intervențiile teoretice ale lui Sorin Titel și care justifică și nevoia de a experimenta formule literare antiromanești. Alături de *Tratamentul fabulatoriu* al lui Mircea Nedelciu, microromanul *Dejunul pe iarbă* este văzut ca unul dintre cele mai curajoase experimente literare din perioada postbelică, în care se întâlnesc spiritualismul rural românesc[2] cu procedeele și implicit cu atmosfera ultramodernistă a Noului Roman francez. Importul formulelor narative moderniste a prilejuit experimentul stilistic în literatura română (semi)periferică, prozatorii folosindu-le ca un ID global pentru a deveni „cetățeni ai republicii literare contemporane"[3]. Imaginarul rural bănățean este teren fertil pentru experiment și, deși par cele mai „realiste" scrieri publicate de autor, romanele care alcătuiesc tetralogia bănățeană

[1] Sorin Titel, *Pasiunea lecturii*, Timișoara, Editura Facla, 1976, p. 14.
[2] Emanuel Modoc, *Literary Safe Spaces: Functions of Rural Settings in the Romanian Novel (1948-1989),* în Ștefan Baghiu, Ovio Olaru, Andrei Terian (eds.), *Beyond the Iron Curtain. Revisiting the Literary System of Communist Romania,* Berlin, Peter Lang, 2021, p. 91.
[3] Alex Goldiș, *The Pressure of Eurochronology and the Romanian Rural Prose*, în revista „Transilvania", nr. 11-12, 2021, p. 47, ultima accesare în 30.12.2024: https://doi.org/10.51391/trva.2021.11-12.05.

rămân contaminate nu doar cu tehnici moderniste care par că subminează realismul, ci și cu un imaginar profund antimimetic, confundat uneori cu onirismul estetic.

De altfel, cele mai importante romane din a doua jumătate a secolului trecut conturează imaginarul rural, explorându-l însă prin tehnici moderniste. Romanul rural creează, în mod paradoxal, spațiul necesar experimentului formal, în această sinteză modelul absolut din literatura universală fiind – pentru mulți dintre scriitorii români, dar mai ales pentru Sorin Titel, așa cum el însuși declară în eseuri – William Faulkner. Inovațiile formale le-au oferit scriitorilor din periferiile rurale, în primul rând, acces la autonomie estetică[4]. În studiul *William Faulkner and the Romanian "Criticism of Survival",* Ana-Karina Schneider explică de ce Steinbeck și Hemingway, contemporanii lui Faulkner, au fost inițial mai populari printre criticii români, literatura lor se preta mai ușor la interpretări ideologice sau politice. Romanele lui Faulkner, în schimb, au fost mai greu de abordat atât de public, cât și de critică din cauza stilului experimental obscur, dar și a simpatiilor politice ambigue ale autorului[5]. Scriitorii cu deschideri înspre literatura globală au găsit însă în Faulkner modelul pentru inovațiile formale care să le permită reflecția. În *Pasiunea lecturii*, Sorin Titel își mărturisește încă din primele pagini fascinația pentru autorul american căruia nu-i citește doar literatura, ci caută să descopere care au fost scriitorii care l-au influențat și cărțile care l-au inspirat[6], Titel regăsind în Faulkner mai mult decât un exemplu de scriitură, mai degrabă un model de scriitor și o sursă de inspirație.

Eugen Negrici constată că miza lui Sorin Titel pare să fie aceea de a realiza „o sinteză aproape imposibilă: a pune o lume încă arhaică într-o haină epică ultramodernă"[7]. „Modernitatea rurală"[8] este o categorie în limitele căreia romanele lui Titel pot fi definite, cea în care lumea rurală este investigată ca un loc și o sursă de inovație și experiment, dar și ca o sursă de cunoaștere a complexității umane marginale, nu doar ca expresia tragediilor sociale[9]. Criticii observă că imaginarul rural funcționează în literatura postbelică drept un spațiu privilegiat alocat experimentelor și provocărilor formale moderniste, în mod ironic anulând teoriile cu privire la modernitate lansate în perioada interbelică[10]. De asemenea, viziunea lui Titel asupra literaturii expusă în articole și în volumele de eseuri denotă o înțelegere mult mai nuanțată a fenomenului literar. Prozatorul bănățean mărturisește că vede în procedeele moderniste ale lui Faulkner dorința de „de a pătrunde cu ‹‹ochiul liber›› în zone unde ne-ar fi foarte greu altfel să pătrundem"[11], întrebându-se retoric dacă proza lui Faulkner ar trebui apreciată doar pentru căutările estetizante sau, mai degrabă, pentru forța extraordinară a acesteia de a expune adevăruri încă neștiute. Pornind de la problematizările autorului, ar fi oportun să vedem în romanele lui Titel și o miză ideologică, de a crea o lume arhaică care să chestioneze nu un sistem politic – ar însemna să vedem scrierile într-o logică reducționistă –, ci *modernitatea*, schimbările pe care aceasta le aduce în spațiul și în conștiința periferice. Prozatorul bănățean găsește în literatura lui William Faulkner un model ideologic, cu atât mai mult cu cât lumea redată în tetralogie este o lume a marginalității inter-imperiale.

Potrivit lui Pascale Casanova, „revoluția faulknneriană" și-a găsit ecou la nivel internațional în mod special în literaturile periferice[12], literaturile est-europene fiind unele

[4] Jay Watson, *William Faulkner and the Faces of Modernity*, Oxford, Oxford University Press, 2019, pp. 4-5.
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[6] Sorin Titel, *Op. cit*., p. 8.
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[9] *Ibidem*, pp. 8-9.
[10] Cosmin Borza, *Translating Modernism Through Communism William Faulkner and Gabriel García Márquez As Cold War Writers*, în „Transylvanian Review", vol. XXXI, nr. 1, 2022, p. 114.
[11] Sorin Titel, *Op. cit*., p. 12.
[12] Pascale Casanova, *The World Republic of Letters,* translated by M.B. DeBevoise, Cambridge: London, Harvard University Press, 2007, p. 336.

dintre cele mai receptive. Dacă în literaturile centrale inovațiile formale ale autorului american erau percepute și apreciate doar ca procedee formaliste moderne, în zonele periferice au avut forța unor „instrumente de eliberare”[13], valoarea atribuită acestora fiind mai cu seamă una ideologică, mai puțin estetică. Astfel, scriitorii din literaturile marginale au găsit în proza lui Faulkner procedee moderne care să le permită să se sustragă „cerințelor naționale”[14] și să creeze o literatură prin care să aducă în vizibil marginalitatea cu toate nuanțele conținute, folosind însă instrumentele literaturii centrale. Modelul Faulkner a reușit să revoluționeze literatura rurală prin înlocuirea „realismului descriptiv și codificat”[15] cu noi forme de expresie a lumii arhaice, primitive, chestionând astfel distanța dintre rural și urban, precum și sistemul de valori în care literaturile lumii preponderent rurale erau captive.

Cosmin Borza arată că principalul motiv pentru care teoriile lui Casanova privind influența prozei lui Faulkner în literaturile periferice își găsesc ecou în țările din Europa de Est și, în mod special, în literatura română este contextul politic care a favorizat procesul de receptare[16], de la implementarea colectivizării și propaganda politică privind modernizarea spațiului rural, până la promovarea realismului socialist care să surprindă transformările prin care ruralitatea trece. Sanda Cordoș observă, de asemenea, că imaginarul rural ia amploare în prima parte a regimului comunist și devine treptat un spațiu de expresie privilegiat, în care se reflectă agonia unei societăți pe cale să dispară[17]. Traducerile cărților cu tematică rurală ale autorilor importanți din literatura universală se intensifică tot în primele decenii ale perioadei socialiste, iar primele traduceri ale cărților lui William Faulkner în România coincid – așa cum observă Cosmin Borza – cu ultimele etape ale colectivizării, o întâmplare fericită care a permis depășirea formulei realismului socialist: “This was possible because portraying peasantry as an avantgarde class in modernizing the country implies going beyond the dogma of socialist realism”[18], ceea ce a favorizat preluarea procedeelor moderniste care să surprindă complexitatea psihologică a țăranilor, nu doar ca subiecți ai modernizării, ci mai ales ca participanți activi în acest proces. În acest context, faptul că Titel – și alți scriitori de același calibru din anii ’60-’70 – preferă personajele marginale, dă voce țăranilor, femeilor din lumea rurală, proletarilor, nu îl face un partizan al sistemului. Dimpotrivă, explorează cu tehnici moderniste o pistă lăsată deschisă de realismul socialist, o continuare firească a evoluției formelor literare, din care scrierile realist socialiste nu pot fi excluse, așa cum am avea pretenția să o facem, ci pot fi integrate, cu limitările lor desigur, într-o logică a evoluției literaturii.

Când se raportează la prozatori români, Titel se arată fascinat în mod special de Liviu Rebreanu și Marin Preda, autori de literatură rurală. Apreciază la Rebreanu capacitatea acestuia de a expune fără emfază micile drame ale țăranilor din Ardeal, pierderea unui tren sau o descrierea unei dureri de dinți fiind, pentru Titel, scene cu profunde semnificații[19]. În schimb, romanul *Morometii* este văzut de prozatorul bănățean ca un mare eveniment, care nu pretinde că oferă răspunsuri, ci creează dezbateri. Lecturile subtile ale prozatorilor de literatură rurală indică o conștiință critică conștientă de modul în care se produc transformările din interiorul literaturii române. Nicolae Bârna îl recunoaște pe Sorin Titel ca fiind, alături de Marin Preda și Pavel Dan, unul dintre cei mai relevanți prozatori din a doua jumătate a secolului XX care au contribuit la modernizarea prozei rurale[20] din literatura română, acesta realizând nu doar un

[13] *Ibidem.*
[14] *Ibidem.*
[15] *Ibidem,* p. 337.
[16] Cosmin Borza, *Op. cit.,* p. 115.
[17] Sanda Cordoș*, Literatura intre revoluție și reacțiune. Problema crizei in literatura română și rusă a secolului XX*, ediția a II-a adăugită, Cluj-Napoca, Biblioteca Apostrof, 2002, p. 196.
[18] Cosmin Borza, *Op. cit.,* p. 115.
[19] Sorin Titel, *Op. cit*., p. 50.
[20] Nicolae Bârna, *Ipostaze ale modernizării prozei rurale – Pavel Dan, Marin Preda, Sorin Titel,* Editura Ideea Europeană, București, 2009.

tablou pitoresc al existenței țărănești, ci, spre deosebire de ceilalți doi, o monografie a psihologiei colective rurale[21].

Prozatorii români au regăsit în literatura lui William Faulkner nu un mod de „supraviețuire", ci un prilej de reflecție asupra identității umane, culturale și literare, iar Sorin Titel este, alături de D. R. Popescu, George Bălăiță, unul dintre cei mai receptivi prozatori la ecourile „revoluției faulkneriene". Prin raportarea la individualități, Titel conturează lumea interioară a unei comunități, acesta fiind marele merit pe care i-l recunoaște criticul Nicolae Bârna în evoluția formelor literare, merit speculat încă din 1995 de Adrian Dinu Rachieru care nota că Titel e interesat de psihologia unei lumi, „ignorând contextul istoric"[22] în care lumea există. Rachieru observa că prin sondarea universului familial Titel descoperă legitimarea prin memoria colectivă[23]. Romanul de tip subiectiv care mizează pe introspecția subiectivității individuale și care părea „să închidă, aparent, la un moment dat, perspectivele de evoluție ale prozei narative"[24] este înlocuit de cel care reușește „să transgreseze limitele subiectivității individuale (ori pluri-individuale)"[25], păstrându-și însă fascinația pentru fluxul conștiinței, memorie și introspecție. Altfel spus, în romanele lui Sorin Titel, tehnicile moderniste sunt negociate în parametrii sociali ai psihologiei rurale amenințate de schimbările istorice. Valoarea estetică rezultată din revoluția faulknneriană al cărei adept pare să fie prozatorul bănățean merită analizată în interacțiune cu ideologia, nu în opoziție cu aceasta.

Teza lui Nicolae Bârna este mai mult decât relevantă în evoluția receptării prozei lui Sorin Titel, însă ar merita nuanțată. Analizată ca „psihologie colectivă rurală", proza lui Titel ar putea fi limitată la reprezentarea și astfel la perpetuarea în literatură a gândirii țărănești sapiențiale cu valori arhaic-ancestrale. Or, țăranul lui Sorin Titel, deși nu se dezice de caracterul sapiențial al conștiinței rurale la care, de altfel, recurge frecvent pentru a-și investi poveștile cu semnificații, este mai mult decât *reprezentat*, este surprins într-un proces de interogare a raporturilor dintre identități sociale. Desigur că, din acest punct de vedere, proza lui Titel trebuie privită în contextul exigențelor literare ale perioadei socialiste, în care categoriile sociale marginale – clasa muncitoare și țărănimea – încep să fie ascultate[26]. Reprezentarea marginalului se înscrie în contextul literar mai larg al realismului socialist în care subalternul dobândește dreptul de a se exprima în nume propriu, dar și în cel al fenomenului de „intelectualizare" a țăranului în literatura română, înregistrat retrospectiv de critica literară odată cu apariția romanului *Moromeții* din 1955[27]. Odată cu procesul de „intelectualizare" dinspre zona rurală spre urban[28], țăranul român se redefinește, devine reflexiv și capătă profunzime spirituală, cu nevoia tot mai acută de a își analiza existența.

Titel nu-și propune să reproducă o societate, ci un timp pierdut care este redescoperit prin frânturi din memorie, or aceasta înseamnă că e o reîntoarcere alterată de percepția prezentului. O reîntoarcere imposibilă în esență. Dacă țăranii din proza lui Sorin Titel par mai degrabă un construct literar decât o reprezentare autentică a realității lor sociale este datorită predispoziției lor pentru poveste și, de aici, pentru reflecție. Portretul lor – și în general al țărănimii în literatura postbelică – este alcătuit din însușiri cu precădere spirituale, sunt contemplativi, nostalgici, capabili să exprime profunzimile condiției umane, astfel că reconstrucția țăranului prin alte date de identificare a încurajat și lecturile în cheie existențialistă a romanelor postbelice cu tematică rurală. De pildă, Teodora Dumitru constată

[21] *Ibidem.*
[22] Adrian Dinu Rachieru, *Scriitorul și umbra*, Reșița, Editura „Timpul", 1995, p. 98.
[23] *Ibidem*, p. 128.
[24] Nicolae Bârna, *Op. cit.*, p. 148.
[25] *Ibidem.*
[26] C. Rogozanu, *Naratorul cel rau. Un studiu despre realismul romanesc: Rebreanu, Preda, Dumitriu,* Cluj-Napoca, Editura Tact, 2024, p. 233.
[27] Teodora Dumitru, "Conceptul lovinescian de 'intelectualizare' a literaturii față cu ipoteza postbelică a țăranului 'intelectualizat'". Transilvania, no. 2 (2021): 31-50. https://doi.org/10.51391/trva.2021.02.04
[28] *Ibidem*, p. 44.

această tendință în mod special în cazul romanului *Morometții*, în care critica literară vede începutul „existențializării" ruralului[29], personajele, capabile să exprime *condiția umană*, fiind analizate prin raportare la galeriile de personaje impuse în literatură de Camus ori Kafka. Extinsă și în cazul personajelor secundare, lectura în cheie existențialistă, asociată cu o filozofie a „condiției umană" cu trimiteri de la spiritul socratic la omul aflat în luptă cu absurdul, monopolizează aproape – observă Teodora Dumitru – soluțiile de lectură în perioadă, preluate inclusiv în critica mai recentă[30].

În ceea ce privește tetralogia bănățeană, „existențializarea" țăranului constă în transpunerea unor personaje pentru care povestea devine principalul instrument de cunoaștere și de înțelegere a lumii contemplate din spațiul limitat al casei. Astfel, devine ușor de speculat că gândirea tradițională, ca ansamblu de convingeri, atitudini, valori păstrate într-un spațiu și timp privilegiate de memorie, ar fi cheia de lectură a acestor proze, pentru ca de aici să derive întrebarea cât de fidel e reprezentată această lume din memorie și să concluzionăm apoi prin a observa dimensiunea mitică și simbolică a acestor sociografii[31]. E un cerc vicios al interpretării în care rămâne analiza romanelor: e reprezentată psihologia rurală, dar nu întocmai cu fidelitate, ci așa cum e rememorată. Or, rememorarea e o deformare a realității, nu o reproducere a acesteia, așa că mentalitatea tradițională devine un construct literar. Declarațiile autorului au încurajat devreme această perspectivă; întrebat într-un interviu despre cartea la care lucra (e vorba de *Țara îndepărtată*), Sorin Titel răspunde că „Tot problema memoriei o pune și cartea pe care o scriu acum. Va fi o carte despre timpul pe care eroul l-a uitat, dar care continuă să existe în memoria altora"[32]. Un timp al spațiului rural părăsit de erou și recuperat prin memorie, deci un timp mitic, o minunată lume veche.

Eugen Simion observă încercarea lui Titel de a reconstitui o existență colectivă[33] odată cu *Țara îndepărtată,* Cornel Ungureanu notează că, peste realitatea războiului, „se interpun ‹‹poveștile satului››, *cu concepții străvechi* [s.a.], unele de o înduioșătoare naivitate"[34] prin care nu poate să fie reprezentată decât o lume *altfel* decât cea reală[35]. Ecourile târzii ale acestor prime calificări sunt și după 2000, Marian Popa citește *Clipa cea repede* ca o reconstituire a societății bănățene, „devenită amintire tot mai destrămată dar senină"[36], în timp ce Nicolae Bârna consideră că ceea ce e cu adevărat important în proza lui Titel este că acesta nu s-a limitat la a „zugrăvi" o societate rurală (au făcut-o alții înaintea lui și, sugerează criticul, chiar mai bine), ci „a transpus și valorificat elemente profunde și definitorii ale spiritualității țărănești, ale modului tradițional (deci și ‹‹rural››) de a privi lumea"[37]. Din perspectiva lui Nicolae Bârna, prin focalizarea asupra psihologiei colective și a „interiorității umane", Sorin Titel le este superior celorlalți doi autori investigați în analiza ipostazelor prozei rurale, Pavel Dan și Marin Preda. Prin urmare, în acest spațiu rural reconstituit prin memorie, în care este reconstituită o versiune a ordinii comunitare supraindividuale, considerăm că mai importantă decât identificarea și definirea ei este identificarea și analiza dinamicii dintre țărani și alteritate, care provine, în esență, din această deschidere socială. Nu va fi, așadar, urmărită psihologia colectivă rurală ca dimensiune a romanelor (ea există, e confirmată și recunoscută), ci ca

[29] *Ibidem*, p. 43.
[30] *Ibidem*, pp. 42-43.
[31] Interpretarea lui Eugen Negrici, *Op.cit.,* p. 222.
[32] Nicolae Prelipceanu, *Literatura este făcută de oameni și oamenii sînt vulnerabili*, interviu cu Sorin Titel, în „Tribuna", nr. 10/8 martie 1973.
[33] „*Țara îndepărtată* este, în maniera lui, un roman substanțial. El reconstituie o existență colectivă (Sorin Titel nu are propriu zis eroi principali) din micile întîmplări.", Eugen Simion, *Scriitori români de azi,* III, București, Cartea Românească, 1984, p. 539.
[34] Ungureanu, Cornel, *Proza românească de azi,* Bucureşti, Editura Cartea Românească, 1985, p. 515.
[35] *Ibidem.*
[36] Marian Popa, *Istoria literaturii române de azi pe mâine,* volumul II, versiune revizuită și augmentată, editura Semne, București, 2009, p. 793.
[37] Bârna, Nicolae, *Op. cit.,* p. 148.

motivație a raporturilor stabilite între personaje, cauză a modului în care subalternii se definesc în relație cu celălalt și cum celălalt e văzut prin ochii lor.

**Psihologia colectivă rurală și construcția miturilor**

În viziunea lui Maurice Halbwachs, memoria individuală este modelată social, amintirile se formează și supraviețuiesc în timp prin comunicare cu alteritatea[38]. Definite în raport cu o entitate colectivă, un grup, societate, amintirile nu pot exista izolat, ele interacționează pentru că oamenii interacționează în limitele unei familii, comunități, țări, regiuni, toate acestea fiind identități colective care își pun amprenta asupra memoriei individuale. Chiar și cele mai personale amintiri, consideră Halbwachs, prind formă și rămân vii în conștiință doar prin interacțiune socială, astfel că acestea, într-o măsură semnificativă, se structurează în funcție de interlocutori. Uitarea e considerată a fi consecința firească a lipsei de comunicare sau a dispariției ori a schimbării cadrelor sociale în care amintirile au supraviețuit, prin urmare chiar și uitarea este considerată de filozoful francez un fenomen social. În proza lui Titel, memoria nu e investigată ca proces psihic catalizator pentru introspecție ori analiză psihologică, ci ca rețea obținută și susținută prin interacțiunile sociale, memoria ca un construct social, ceea ce Aleida Assmann, pornind de la teoriile lui Halbwachs, distinge ca fiind *memoria socială*[39]. Memoria involuntară, afectivă, fluxul conștiinței, toate tehnicile pe care critica literară observă că Titel le preia din modernism, sunt instrumentalizate pentru a tematiza memoria în raport cu alteritatea, în raport cu un cadru marginal din punct de vedere geografic și tradițional din punct de vedere social.

Dacă bătrâna din *Pasărea și umbra* e sceptică cu privire la capacitatea de a-l păstra pe Ion în memorie până la sfârșitul vieții, Nușca, din *Clipa cea repede,* e convinsă că nu o să o poată uita niciodată pe domnișoara Ana[40], cea care i-a fost mentor și inspirație. Nușca, Persida, maica Ana și Cornel construiesc portretul domnișoarei Ana prin contopirea unor amintiri personale pe care fiecare le are cu personajul absent. Memoria grupului e formată din amintirile individuale ale fiecăruia dintre cei prezenți în procesul rememorării, astfel că memoria socială, așa cum e definită de Assmann, este formată din episoade autobiografice care se completează reciproc prin comunicare. Chiar dacă grupul ca entitate nu are propriu-zis o „memorie", el poate influența modul în care amintirile celor implicați în grup sunt expuse. Amintirile celor implicați în actul rememorării – pentru că întotdeauna sunt mai mulți – pot fi diferite, fiindcă depind de raportul și de perspectiva din care au fost percepute experiențele[41], însă acestea intră într-o rețea construită colectiv, motiv pentru care acestea sunt permanent readaptate social, ceea ce înseamnă că pot fi coroborate și investite cu sens[42] prin dialogul cu celălalt. Rolul învățătoarei în comunitate i se conturează lectorului prin amintirile individuale ale țăranilor, iar împărtășirea lor e esențială nu doar pentru procesarea experienței lor subiective, ci și pentru a contura o identitate[43], în mod special a celor care au avut contact cu ea. Eugen Simion se întreabă dacă domnișoara Ana a existat cu adevărat sau e doar „proiecția imaginară" a femeilor care, vorbind de Ana, „vorbesc despre tinerețea lor pierdută"[44].

[38] Maurice Halbwachs, *The Collective Memory*, traducere Francis J. Ditter și Vida Yazdi Ditter, New York, Harper Colophon,1950.

[39] Aleida Assmann nu se limitează la distincția memorie individuală-memorie colectivă, ci operează cu patru categorii diferite – memorie individuală, socială, politică și culturală. Vezi Aleida Assmann, *Memory, Individual and Collective*, *Memory, Individual and Collective*, in Robert E. Goodin and Charles Tilly (eds.), *The Oxford Hanbook of Contextual Political Analysis*, Oxford University Press, 2006.

[40] „Și dacă ați uitat-o cumva, dacă nu vă mai aduceți aminte de ea, să știți că eu n-am putut-o uita. Și n-am s-o uit câte zile am să trăiesc pe pământ", *Clipa cea repede*, București, Editura Eminescu, 1991, p. 60.

[41] Aleida Assmann, *Op. cit.*, p. 216.

[42] *Ibidem*, p. 213.

[43] *Ibidem*, p. 216.

[44] Eugen Simion, *Scriitori români de azi*, III, București, Cartea Românească, 1984, p.543.

Nușca e cea care setează tonalitatea nostalgică a rememorării în grup, al cărei scop este de a onora imaginea domnișoarei Ana. În conștiința țăranilor din Margina, domnișoara Ana are aura unui mit local, e venerată, în primul rând, de Nușca, eleva căreia Ana i-a rămas în minte ca o icoană, o imagine romanțată a unei ființe „fără seamăn pe pământ", dar și de maica Ana ori de Persida, femei care nu au fost atât de intime cu aceasta, dar care își amintesc de efectul pe care învățătoarea l-a avut asupra oamenilor din Margina care ieșeau la poartă doar ca să o privească[45]. Acestea, împreună cu singura voce masculină din context, Cornel, își amintesc de învățătoare ca de un mit al frumosului și al profundei suferințe, completat și de intervențiile naratoriale care surprind simptomele bolii ei sufletești, dar și visele care o nelinișteau. Nușca le mărturisește celorlalți ascultători un episod recent în care fantasma domnișoarei Ana i-a apărut aievea într-un moment în care s-a simțit tristă[46], sentiment provocat de conștientizarea efemerității vieții, ce o determină pe Nușca să plângă pentru că își dă seama că tot ce e frumos e sortit pieirii[47]. Figură aproape providențială, imagine a unei ființe fantastice care a fost trimisă în Margina să îi învețe pe oameni să vadă frumusețea lumii, Ana pare a fi descrisă ca o sfântă predestinată să le aline suferința.

Portretul compus de cele patru personaje conține toate datele unei ființe legendare construite social. Eugen Simion notează că Nușca, Persida, femeile din *Clipa cea repede* sunt depozitare ale memoriei, supraviețuitoare care expun nu o istorie, ci o lume perpetuată în amintirea lor deformantă[48]. Memoria lor nu reconstituie o realitate obiectivă, ci o lume recreată împreună prin filtrul nostalgiei, toate episoadele rememorate având aceeași miză, de a consolida dimensiunea mistică a apariției Anei: „Să n-o uităm, de ea să ne aducem aminte veșnic"[49]. Acest „noi" care mărturisește existența învățătoarei întruchipează un grup social care împărtășește aceleași valori revelate prin același tip de narativă, ceea ce înseamnă că memoria lor individuală este, de fapt, modelată social, ei „își amintesc" în acord cu ceilalți din comunitate. Percepția celor patru personaje e unitară, nicio amintire nu pune la îndoială aura mistică a domnișoarei Ana, semn că cei patru vorbitori întruchipează o comunitate care își fabrică mituri și le întreține prin poveste din frica de a nu pierde definitiv o lume arhaică resimțită ca fiind pe cale de dispariție. În aceste condiții, rememorarea nu este doar un act etic (a recunoaște valoarea celuilalt în comunitate), ci și un act politic prin care grupul se definește din punct de vedere identitar. Dacă domnișoara Ana are o existență reală în lumea țăranilor sau este doar o proiecție imaginară e, prin urmare, prea puțin relevant.

Important este însă și modul în care istoriile despre război sunt relatate de membrii acestor grupuri restrânse social. În *Țara îndepărtată*, mama și Eva Nada trăiesc în umbra războiului, prezentul lor este amenințat de agresivitatea avioanelor care coboară tot mai aproape și de mitralierele ce răsună pe ulițele pustii[50], context care îi declanșează Evei Nada amintirea unor povești despre război care circulă prin comunitate prin viu grai, o atenționează însă pe mama, înainte de a începe relatarea lor, că s-ar putea să nu fie în totalitate adevărate. Astfel, Eva Nada devine vocea satului, vocea memoriei sociale, fiind însă conștientă că, transmise de la unul la altul, s-ar putea ca acestea să fie alterate, „că omu când aude, n-o spune cum o auzit-o mai pune și de la el"[51]. Poveștile la care are acces lectorul prin intermediul vocii Evei Nada surprind monstruozitatea războiului așa cum rămâne în conștiința colectivă, de la cele douăsprezece femei violate și ucise de soldați, iar apoi găsite de un copil, la ceea ce trăiesc cei care implicați direct în război, ca povestea ofițerului ucis în timp ce-și certa subalternul, a soldatului care a încercat să se spânzure și a fost apoi ucis de inamic ori a dezertorului ucis în

[45] Sorin Titel, *Clipa cea repede*, București, Editura Eminescu, 1991, p. 61.
[46] *Ibidem*, p. 82.
[47] *Ibidem*, p. 83.
[48] Eugen Simion, *Op. cit.*, p.543.
[49] Sorin Titel, *Clipa cea repede*, ed. cit., p. 61.
[50] Sorin Titel, *Țara îndepărtată. Pasărea și umbra*, București, Editura Eminescu, 1989, p. 66.
[51] *Ibidem*, p. 69.

fântâna de apă. Scurtele istorisiri sunt parte dintr-o istorie colectivă care – potrivit Aleidei Assmann – devine *memorie* când e transformată în cunoștințe împărtășite și participare colectivă[52]. Pentru a le investi cu veridicitate, Eva menționează și sursa acestor povești, în esență făcându-le însă și mai chestionabile, îi mărturisește mamei „că mi-o spus Florica lui Nandra, că ei așa i-o spus un om”[53], „mi-a spus-o săptămâna trecută moș Poldi, s-o jurat pe sfânta cruce că-i adevărată, că și lui i-o spus-o un ungur”[54]. Relevant e însă că acestea surprind nu doar evenimentul istoric, ci și modul în care acesta este perceput și povestit de oamenii care le transmit mai departe, adică modul în care istoria afectează și rămâne în conștiința comunității. Dincolo de faptul că expune narațiuni care circulă prin sat, Eva Nada judecă faptele povestite din perspectiva comunității.

Voce subalternă, Eva Nada conferă poveștilor o dimensiune morală. Cea care înfățișează moartea celor douăsprezece femei este urmată de reflecțiile Evei cu privire la moralitate și imoralitate în contextul războiului. Se întreabă dacă, în cele din urmă, soldații sunt sau nu vinovați pentru comportamentul lor și dacă, după viața aceasta, vor putea fi judecați pentru răul făcut în război. Nu e convinsă că vina este a lor, ci a contextului care îl silește pe om „să se strice” și „omu nu mai e cum trebuie, cum șade bine să fie”[55]. Eva Nada problematizează binele și răul. Totodată, cu falsă modestie de femeie neștiutoare, Eva Nada caracterizează personajele din narațiuni și judecă acțiunile lor, transformă istoriile din război în pilde. Despre soldatul care încearcă să se spânzure și apoi dezertează, Eva consideră că era „cam slab la minte” pentru că nu era conștient de pericolul la care se expune cu naivitate. Apoi, cu privire la văduva ce primește un dezertor în casa ei, face aluzii la imoralitate femeilor ușoare. Deși vocea Evei este individualizată în narațiune (vocea memoriei individuale), aceasta reprezintă și memoria colectivă, socială, prin fondul comun dat de cadrele ideologice[56] în interiorul cărora funcționează discursul Evei Nada. Ea e cea care critică și sancționează necumpătarea, excesul și imoralitatea. Dacă domnișoara Ana e transformată într-un mit al comunității, istoriile din război sunt transformate în povestiri cu tâlc, contextul politic fiind prea puțin important pentru oamenii din sat. Privirea țăranilor din proza lui Sorin Titel nu vede realitatea, o creează, la intersecția dintre memorie, mit și imaginație, din toate acestea conturându-se psihologia colectivă rurală. Poveștile ajung la Andrei deformate în primul rând de șirul povestitorilor, de transmiterea prin viu grai ce conferă istoriilor valențe de legendă. Istoria, violentă și crudă, devine o lume a basmelor populare, iar Eva Nada e vocea moralizatoare ce delimitează binele de rău, prin urmare, toate aceste povești devin, implicit, cele care îi conturează lui Andrei valorile morale. Rememorarea prilejuiește revelarea dimensiunii etice care modelează percepția de mai târziu a copilului și care, implicit, influențează rememorarea.

[52] Aleida Assmann, *Op. cit.* p. 216.
[53] Sorin Titel, *Op. cit.*, p. 71.
[54] *Ibidem*, p. 73.
[55] *Ibidem*, p. 70.
[56] Maurice Halbwachs, *Op. cit.*

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# ADRIAN ZOGRAFI AND HIS IDENTITY PROJECTIONS IN PANAIT ISTRATI'S PROSE, "CODIN"

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***Abstract:*** *Rediscovering Istrati's genius in all the aspects of his artistic life is one of the concerns of my doctoral research. In the case of Panait Istrati's prose, at least three specific features can be identified: biography as an identity interface, the diversity of cultural typologies represented in his writings, and the recurrence of certain themes and characters. Adrian Zografi will be the narrator-character with whom we will travel through Istrati's universe, and the reference text will be "Codin". The literary analysis will highlight the relationship between Adrian Zografi, the writer's alter ego, and the village world and, especially, Codin, the hero of a marginal neighbourhood of Brăila, Comorofca. The dualism and inner drama of Istrati's protagonists are rendered through true mirror-like portraits, with Adrian Zografi and Codin serving as emblematic figures of this narrative complexity.*

***Keywords:*** *character, witness, friendship, mirror-portraits, childhood*

Analizând modul în care se transpun artistic multiplele fațete ale identității scriitorului Panait Istrati în câteva texte de referință, voi identifica principalele caracteristici ale relației dintre Adrian Zografi, *alter-ego*-ul scriitorului, și alte personaje literare emblematice, precum și raportul dintre narațiunea autobiografică și cea autoficțională, cu accent pe discursul narativ istratian. Devenit narator, scriitorul Panait Istrati se numește Adrian Zografi, iar termenul *Zographos*[1] este explicat de însuși Istrati ca cel care zugrăvește viața, oamenii, sufletul. Tot astfel, personajul Adrian reface în planul semantic al operei literare drumul scriitorului către narator. Pentru a urmări diacronic parcursul dinamic al personajului principal, Adrian Zografi, din întreaga operă istratiană ne vor interesa cu precădere ciclurile tematice, numite simbolic *Copilărie, Adolescență, Viață,* din fiecare selectând câte un relevant text de referință. Astfel, reprezentativ pentru ciclul „Copilăria lui Adrian Zografi" este romanul *Codin*, care deschide seria textelor homodiegetice prin cele trei nuvele ale sale: *O noapte în bălți*, *Codin* și *Kir Nicola*. Adrian Zografi va fi personajul în jurul căruia gravitează acțiunile relatate în scrierile mai sus amintite și urmează să călătorim în plan ficțional alături de Adrian și cele mai impresionante personaje cu care acesta se întâlnește în călătoria sa inițiatică.

Publicată în 1926, la editura Rieder, în colecția „Prozatori francezi contemporani", opera literară *Codin* apare abia în 1935 într-o versiune românească de autor, cu o prefață scrisă de Ion Minulescu, și e publicată la editura Ig. Hertz, colecția „Akademos". Opera citată există însă și în versiuni aparținând lui Eugen Barbu, cu publicații la editura „Minerva", București, în 1970, respectiv 1974, cu note de Al. Oprea.

Inspirată din lumea copilăriei, din realități trăite, nu imaginate sau povestite, narațiunea impresionează prin plasarea acțiunilor în lumea bălților Brăilei și ne cucerește prin expunerea dinamică a unor fapte îngrozitoare la care iau parte copiii și tinerii din mahalalele Brăilei, între care distingem mai ales pe copilul Adrian, eroul central, și Codin, un tânăr de vreo treizeci de ani, devenit „spaima mahalalei", după ce fusese condamnat la zece ani de închisoare, în urma

[1] Mai multe detalii despre alegerea acestui nume aflăm chiar de la autor, prin intermediul corespondenței cu Romain Rolland: „Zografi înseamnă pictor în greaca populară.", în *Correspondance Panait Istrati – Romain Rolland,*, în *Cahiers Panait Istrati*, ediție stabilită și adnotată de Alexandru Talex, Valencia, 1987, nr. 2-3-4, pag. 101.

săvârșirii unei crime. În jurul personajelor se țese întregul păienjeniș de fapte, stări, schimbări de planuri, intrigi și simboluri.

Personajul literar este o instanță narativă prin intermediul căreia scriitorul își exprimă indirect concepțiile, ideile și sentimentele. Aceste "ființe ficționale" sunt caracterizate complex, au destine semnificative, întruchipând ipostaze și relații umane diverse. Încă de la fraza de incipit a nuvelei *O noapte în bălți* se observă că relatarea se face la persoana a treia și pe tot parcursul demersului nostrum analitic vom urmări raportul identitate narrator-personaj: "Viața unchiului Dumitru și a familiei sale era o adevărată robie. Tot câștigul muncii lor era înghițit de veșnicile datorii către proprietarul moșiei și către stat. Pentru ei era grâul cel mai frumos, porumbul cel mai bun, laptele vacii, ouăle și găinile. Pentru locuitorii magherniței, ciorbă de fasole și o mămăligă rea."[2] De la Adrian, naratorul, aflăm despre viața domestică a unchiului Dumitru: el își bătea nevasta, mai lua și câteva ciomege de la mama lui, apoi trimiteau pe „micul Adrian s-o cheme pe oropsită". Narator și personaj, Adrian ni se înfățișează ca fin observator, pacifist, martor, cu atitudine și simț civic, dornic să petreacă timpul cu unchiul Dumitru, mai ales la vânătoare, la tăiat stuf ori papură în bălțile. Acest început al nuvelei are o pregnantă notă biografică: bătrâna Nedelea chiar a existat în viața lui Panait Istrati, fiindu-i bunică, mereu corectă, miloasă, empatică, chivernisită, harnică, iar unchiul Dumitru chiar era preferatul nepotului cel mic, model patern și tovarăș de drum, alături de care petrecea frumos timpul cât stătea cu mama lui la Baldovinești. Și în plan ficțional, unchiul lui Adrian este iubit de toată lumea, de nevastă și mamă, de țăranii care îl chemau la toate praznicele și nunțile. El cânta din fluier ca nimeni altul, era muncitor fără pereche, om cu lipici. Deși părea posac, avea haz. Semăna a țigan, cu fața lui smeadă, cu sprâncenele stufoase și veșnic încruntate, cu glumele lui neașteptate. Era vânător iscusit, deși nu avea permis să taie stuful și papura din mlaștinile de la gura Siretului, așa că pleca deghizat și pe furiș la furat, mereu noaptea. Sfida legile, nu respecta regulile și era artist al deghizării, îmbrăcând haine de cerșetor când era „rost de baltă". În ochii lui Adrian, Dumitru era voinic, întreprinzător și curajos, autentic în tot ce făcea, chiar și în gesturile simple țărănești, când „Dumitru strivi o ceapă între palmele sale, o sără și-i dădu jumătate nepotului, în chip de friptură."[3]

Adrian nu este doar personaj în poveste, ci și martor la experiența trăită, de cunoaștere, la întâmplarea petrecută într-o noapte caldă de iunie cu calul nărăvaș, ce va fi înjunghiat. Cititorul va fi impresionat de imaginile demne de un film ce ne-ar putea afecta emoțional; în fața ochilor se developează ca pelicule dintr-un film scene din baltă, împărăția tăcerii, și întâmplarea petrecută la lumina lunii, pe când unchiul Dumitru pătrunse până în adâncul apei ca să taie cel mai bun stuf, cu scopul de a-l vinde cu patru lei în piață. Cât fura Dumitru, Adrian stătea la pândă, simțindu-se „stăpânul cailor și al căruței, al nesfârșitei întinderi mlăștinoase și chiar al vântului și al cerului cu stele fără număr"[4], privind cu înfrigurare gâștele și rațele sălbatice, venindu-i să le strige „Luați-mă și pe mine!". Simbioza copil-cal este impresionantă și ne arată noblețea sufletească a personajului principal, Adrian. Întâmplarea e încărcată de dramatism și e narată din perspectiva unui observator implicat, cu scopul de a reliefa dimensiunea etică a unei lecții de viață. Locul desfășurării acțiunii e balta, iar întâmplarea s-a petrecut într-o tăcere nocturnă desvârșită, scena fiind relevantă pentru ipostazele lui Adrian de romantic, visător, empatic și sensibil, conectat la natură, viață: „Într-o noapte caldă de iunie, cu cer înstelat, Unchiul Dumitru și nepotul Adrian merg în baltă, la furat, să taie stuf; lui Adrian îi mirosea că „e rost de baltă" după cum s-a deghizat Dumitru în cerșetor și după pregătirile ce se făceau în ziua plecării; cei doi plecaseră departe, la 7 km până la bălți, ca să taie cel mai bun stuf; calul din dreaptă, de la căruță era mai nărăvaș; stând la pândă cât timp Dumitru fura stuful

[2] Panait Istrati*, O noapte în bălți*, din vol. I **Opere**, *Romanul lui Adrian Zograf*i, Editura Fundației Naționale pentru Știință și Artă, București, 2019, pag. 541.
[3] *Idem*, pag. 546.
[4] *Idem*,, pag. 545.

din adâncul apei, Adrian se simțea stăpânul cailor, al căruței, al nesfârșitei întinderi mlăștinoase și chiar al vântului și al cerului cu stele fără număr; în lumina lunii, Adrian privea cu înfrigurare gâștele și rațele sălbatice, simțind o imperioasă nevoie de a le striga: «Luați-mă și pe mine!».”[5] Ultima replică transpune artistic dorul de libertate și pofta de evadare a lui Adrian din cotidian. Scenele ce urmează ne aduc în prim plan pe turcul Osman, paznicul bălților, iertător față de nesăbuința unchiului Dumitru, om simpatic, milos, empatic și iertător. Abia când Osman a dat cu ochii speriați de calul înjunghiat, s-a înduioșat, propunând lui Dumitru să plece în mare taină. Înduioșător e momentul în care unchiul Dumitru și nepotul său Adrian pleacă fără cal, dar brusc, după doar douăzeci de pași, Adrian s-a reîntors la animalul trântit în iarbă: "sărută nebunește ochii aceia închiși pe veci și udă cu lacrimile sale botul pe care îl mângâiase de atâtea ori”[6]. Astfel avusese loc despărțirea lui Adrian de cel mai bun prieten al copilăriei sale, roibul frumos. În tot acest timp, pe drumul de întoarcere acasă, Dumitru plănuia să împuște cu alice de lup pe moșierul bălții, chiar cu riscul de a înfunda pușcăria.

Relația lui Adrian cu unchiul Dumitru e una bazată pe înțelegere morală și compasiune, în sensul în care copilul Adrian nu îl judecă pe unchiul său, ci încearcă să-i înțeleagă faptele și să le raporteze la contextul vieții lui sociale, cu multe lipsuri, greutăți, marcate de nedreptăți. Prin această relație, Panait Istrati evidențiază dimensiunea morală a suferinței, complexitatea unei vieți simple, transmite un mesaj subtil despre puterea copleșitoare a naturii, dar reliefează și rolul lui Adrian, de voce a conștiinței narative și morale, vorbindu-ne despre fragilitatea omului în fața forțelor sale.

Încă de la titlu, narațiunea *O noapte în bălți* anunță prin substantivul „noapte” dimensiunea temporală și timpul visului, iar toposul bălții este esențial pentru deslușirea misterului și explorarea necunoscutului, reflectând o dimensiune profund simbolică, dar și una realistă, inspirată din peisajul natal al scriitorului brăilean. În fond, balta Brăilei ajunge să fie văzută prin ochii personajului principal Adrian raiul copilăriei sale.

Spre deosebire de prima narațiune, *Codin* se deschide cu prezentarea făcută de însuși Adrian, personajul-narator: „Înainte de a ne muta în curtea aceasta, locuisem mulți ani de-a rândul în Comorofca, la două sute de aici. Așa era mama: se muta dintr-un loc, de îndată ce simțea că bârfelile încep să prindă rădăcini. Și încă, în ultimii zece ani, am trecut numai prin două mahalale; dar când eram mic, se întâmpla să ne mutăm de două, de trei ori pe an.”[7] Perspectiva de prezent a trecutului e realizată prin imperfect, timp narativ prin excelență: „Ajunul plecării era o zi grea, când se curățau cele două odăi, care erau aproape totdeauna parasite de fostul chiriaș, într-un hal de murdărie de nedescris. Opărea cu apă clocotită tot ce era lemnărie, ca să stârpească ploșnițele, scotea nenumăratele cuie înfipte în pereți, astupa cu săpun și pucioasă crăpăturile zidurilor și găurile șoarecilor, văruia pereții de două ori și lipea pe jos.”[8] Folosind imperfectul și alternanța dintre predicatele narrative și cele descriptive se creează sugestia vizualizării, iar mișcarea este a unei camera de filmat, care, înainte să surprindă fapta, să o „nareze”, își fixează claritatea imaginii, focalizează esențialul. Prin imperfect se intră adesea în prezentul narării și este timpul evocării și al prezentării raportului dintre lumea reală, percepută din perspectiva lumii sale interioare, și lumea ficțională, plină de sensuri și de perspective narative, lăsând impresia că timpul povestirii se prelungește și se deschide spre cititor. Astfel, actul lecturii, al povestirii se fixează pe coordonatele temporale, între „atunci” – scriitorul și „acum” – cititorul.

Aspectele identității personale, sociale și morale sunt atent observate de Adrian, prin ochii copilului de doisprezece ani, și evidențiază multiplele fațete identitare: de la identitatea

[5] *Idem*, pag. 544.
[6] *Idem*, pag. 549.
[7] Panait Istrati, *Codin*, din vol. I **Opere**, *Romanul lui Adrian Zograf*i, Editura Fundației Naționale pentru Știință și Artă, București, 2019, pag. 552.
[8] *Idem*, pag. 553.

intelectuală și morală, la cea socială și afectivă se ajunge la contraste identitare. Alături de grijulia și iubitoarea lui mamă, Joița, Adrian a cunoscut multe dintre mahalalele Brăilei, însă în memoria lui afectivă rămâne la loc de cinste Comorofca, cu diferitele ei ulițe, rusească, grecească, evreiască și țigănească, toate vorbind despre multiculturalitatea etnică a Brăilei. Pentru localnici, Adrian era privit ca „o noutate", pentru că „eram singurul băiat curățel, încălțat, purtam guler."[9] Astfel, apare fațeta dual a identității, începând de la contrastul dintre oamenii din mahala și veneticul Adrian, continuând cu relația dintre Adrian, copil educat, curat, naiv, și spaima mahalalei, Codin, fost ocnaș. Dacă în ochii sătenilor Codin era văzut ca un om rău, chiar monstru, Adrian își păstra pe chip și în atitudine demnitatea și buna lui educație, respectul și noblețea sufletească. În ciuda diferențelor dintre cele două personaje principale și antitetice, încă de la prima întâlnire, Codin îi apare lui Adrian ca un tată simbolic, un model afectiv: „În timp ce alergam vesel, cu brațele deschise, strigând «-Ce frumos e aici!», cineva mă fluiera din spate. Un om întins pe iarbă îmi făcea semn să mă apropii. Mă dusei la el. Era un mahalagiu cam de vreo treizeci de ani, gătit în straie de sărbătoare, luxos chiar. De statură atletică și cu o înfățișare impunătoare, omul stătea rezemat într-un cot și îmi surâdea binevoitor. Fața lui, deformată din pricina obrajilor prea musculoși, avea o mulțime de urme de tăieturi lăsate de brici, sângerânde încă și pansate cu foiță de țigară. Mustața o avea neagră și tare răsucită; părul soios de unsoare parfumată și pieptănat mitocănește. Haina-i era aruncată în iarbă; părea mândru de pieptarul și manșetele vărgate cu galben și alb. Sub toraxul său herculian, era încins cu un brâu lat de lână albă, din care ieșea mânerul unui cuțit vârât în teacă."[10]. O namilă de om precum Codin ajunge să fie erou al mahalalei, și nu doar pentru că domina prin statura lui impunătoare, ci prin dubla și contrastanta sa individualitate-era bun la suflet, milos și sensibil la nedreptățile celor din jur.

Dacă la început primele dovezi ale copilului Adrian sunt de curaj, respect și încredere, iar lui Codin, Adrian îi părea un rătăcit, un inocent, un adevărat prieten, în cele din urmă Adrian s-a simțit confuz și tulburat de neobișnuita întâlnire, de gestul lui spontan de a intermedia corespondența dintre Codin și Irina, iubita lui.

Contrastele se atrag și, în cazul celor doi prieteni, Adrian și Codin, remarcăm opoziția dintre personajul marginal și stigmatizat social, Codin, o namilă cu suflet bun, și identitatea personală a lui Adrian, cu delicatețea purtării lui, culminând cu acceptarea asumată de a deveni frați de cruce. Educația primită de Adrian de la mama lui, empatia și conștiința morală a lui Adrian ating sufletul lui Codin, îl schimbă în bine, amândoi având parte de o autentică experiență formativă, din care și noi, cititorii, învățăm că prietenia e fără limite sociale, de timp și spațiu.

Umanismul, dramele interioare, prietenia și suferința omului simplu sunt temele centrale, iar relația dintre Adrian și Codin joacă rolul unui mijloc de explorare a identității, fiind o reflecție asupra decăderii morale, o înălțătoare lecție de combatere a stigmatizării sociale. Iar de la ipostaza lui Codin de hamal în port, observat cu vădită curiozitate copilărească de micul lui prieten Adrian, dăinuie și azi în critica literară românească expresia depreciativă formulată de Nicolae Iorga[11] despre Panait Istrati, „un hamal din port." Pe de altă parte, Ion Bălan, scriitor brăilean și membru al Uniunii Scriitorilor din România, a afirmat în trilogia culturală „Teatru. Din bogăția spirituală a Brăilei și a marelui Bărăgan" că „Din namila de Codin, din criminalul fioros, Panait Istrati îl va face prințul cartierului Comorofca."[12]

[9] *Idem*, pag. 557.
[10] *Ibidem*
[11] În Revista „Rampa", nr. 12, noiembrie 1924, găsim publicate răspunsurile date de Nicolae Iorga într-un interviu: „Opera lui Panait Istrati ne arată elocvent că avem de-a face cu un hamal din portul Brăilei. [..] Eu nu-i găsesc absolut nicio calitate. Am spus: avem de a face cu un hamal din portul dunărean."
[12] În volumul *Teatru. Din bogăția spirituală a Brăilei și a marelui Bărăgan*, de Ion Bălan, Editura InfoEst, Siliștea – Brăila, 2015, pag. 6.

După analiza textelor de mai sus, am concluzionat că Panait Istrati a scris narațiuni încărcate de dramatism, în care am identificat și câteva note biografice, confesive referitoare la toposurile copilăriei lui, familia lui și întâmplările trăite în împrejurimile Brăilei natale. Cu toate acestea, scriitorul însuși afirmă că nu există nimic autobiografic în scrierile sale, că personajele și acțiunile narate sunt pur fictive[13]. Întreg ciclul *Copilăria lui Adrian Zograf*i are în prim-plan personajul a cărui devenire, formare a început ca ascultător al poveștilor altora, iar cele trei povestiri, *O noapte în bălți, Codin* și *Kir Nicola,* sunt reprezentative pentru observarea raportului narator-personaj-narator. Dacă în *O noapte în bălți,* eul narant a fost anonim, iar focalizarea îi aparține lui Adrian, în *Codin,* naratorul este chiar Adrian, care-și spune povestea după modelul unei narațiuni autobiografice. Ca într-o povestire în ramă, Adrian naratorul inserează în discursul său două povestiri menite să explice și să argumenteze narațiunea-cadru: una e spusă de femeia din Ghecet, iar cealaltă aparține lui Codin, cele două personaje-narator manifestându-se doar la nivelul temporal al faptelor trăite. Mahalaua în care Adrian învață să cunoască mai bine viața, prietenia și frăția de cruce cu Codin este descrisă ca ,,un fel de maidan țigănesc", iar Comorofca era ,,singura mahala în care poliția nu îndrăznea niciodată să pătrundă noaptea"[14]. Adrian află din vecini numai grozăvii despre locul în care avea să locuiască alături de mama sa, spălătoreasă. Astfel, se creează o zonă de dialog în interiorul discursului narativ, între două moduri de percepere a realității, a propriei copilării și a propriei maturități. Totodată, în atitudinea sătenilor se observă intenția lor protectoare față de mama și copilul.Cumetrele vecine descriu mamei Joița mahalaua într-o manieră spectaculoasă, avertizând-o pe mama lui Adrian că trebuie să fie cu mare băgare de seamă la posibilul anturaj al fiului ei: ,,- Păcat, biată Joițo, că ai ajuns aici! E adevărat că n-ai fată mare și nici flăcău care să se bată pentru ibovnicele din mahala. Dar aici e un loc tare rău ca să crești un copil, chiar când e cuminte, ca al tău. Închipuiește-ți, dragă, că puștanii noștri se mândresc să urmeze pilda celor mari: la treisprezece ani fumează, se îmbată, dezvirginează codancele și scot cuțitul pentru o nimica."[15] Apoi, Adrian se tulbură când femeile încep să vorbească pe șoptite despre ceilalți vecini din stânga, folosind frecvent cuvinte-cheie precum ,,mama Anastasia, biata femeie" și ,,bătăușul Codin". Copilul sărac, dar curat, iubit și îngrijit de mama spălătoreasă, ajunge să cunoască o altă lume o dată cu mutarea lor În Comorofca. Uimit și nedumerit, iscoditor și reflexiv, Adrian va descifra lumea, realitatea obiectivă, confruntând reprezentările altora cu propriile lui descoperiri, ajungând să înțeleagă fața nevăzută a vieții, să caute sensurile ascunse ale noului său univers. Într-un fel, Codin este cel care l-a ajutat pe prietenul lui, Adrian, să vadă dincolo de aparențe ,,adevărata față a lumii", oferindu-i destule ocazii de a reflecta pe tema destinului ființei umane, a lumii.

În funcție de tipologie și spațiu de desfășurare, narațiunea *Codin* este inclusă de criticul literar acad.Eugen Simion în ciclul dunărean-balcanic[16], având ca punct de reper Brăila, centrul întregului spațiu imaginar istratian. Mediul și atmosfera descrise în paginile cărții au impresionat și pe Romain Rolland, prozatorul francez care a devenit pentru Panait Istrati prieten și mentor. După părerea lui Romain Rolland, personajul central al cărții se apropie într-o oarecare măsură ,,*de certaine famille de type Balzac*"[17], iar biografia lui Codin este aceea a unui Caliban însetat de prietenie și iubire[18]. ,,Drama lui Codin, «omul cu bot de maimuță», urât de părinți, înșelat de prieteni și de femeile iubite, ocnașul cu inima bună, este bine

[13] Panait Istrati, volumul *Panait Istrati – Amintiri, evocări, confesiuni*, editura Minerva, București, 1985, pag. 180-182.
[14] Panait Istrati, *Codin*, din vol. I **Opere**, *Romanul lui Adrian Zograf*i, Editura Fundației Naționale pentru Știință și Artă, București, 2019, pag. 554.
[15] *Idem*, pag. 555.
[16] Eugen Simion, *Introducere* la vol. I **Opere**, *Romanul lui Adrian Zograf*i, Editura Fundației Naționale pentru Știință și Artă, București, 2019, pag. XXVII.
[17] *Idem*, pag. XXXVIII.
[18] *Idem*, pag. XXXIX.

proporționată, cu o bună așezare, în tablou, a momentelor epice capitale. (…) Credința lui este că răul cel mai mare în lume este nedreptatea. Binele și bunătatea nu-l ajută pe om să-și schimbe condiția."[19]

Despre Codin, ca sursă de inspirație pentru scriitorul brăilean Panait Istrati aflăm de la muzeograful Zamfir Bălan[20], editor al operelor istratiene că personajul pe care l-a cunoscut Istrati se numea Călin, nu Codin, şi era un hamal renumit din portul Brăilei, care s-a impus prin spiritul lui justițiar de a face dreptate în rândul hamalilor. Acest personaj, așa cum transpare și din creaţia literară a lui Istrati, nu avea un suflet rău. Dimpotrivă, dincolo de aparențe, Codin avea o structură afectivă profundă. De pildă, lua apărarea celor mai slabi din punct de vedere fizic, a micilor hamali care nu se puteau impune atunci când se împărţeau locurile de muncă în port. Mulți salahori erau erau în docurile Brăilei, şi nu se găsea de muncă de fiecare dată pentru toată lumea. „Acest Călin avea grijă ca şi celor mai slabi, ce nu se puteau impune cu pumnul, să le vină rândul la cărat saci."[21]. Cu greu s-a putut desprinde copilul Adrian de identitatea înfiorătoare care i-a fost predefinită lui Codin prin povești înfricoșătoare de gura mahalalei.

Dinamismul generator de perspective cinematografice au făcut ca povestea lui Codin a fost ecranizată în anul 1963, în regia lui Henri Colpi și a câștigat premiul pentru cel mai bun scenariu la Festivalul de Film de la Cannes[22], iar „Din culisele cinematografiei", aflăm de la Adrian Epure[23] și Paul Cornea[24], fost director al Studioului Cinematografic București, că abordarea cinefilă a scrierii istratiene *Codin* a fost încununată de succes. Mugur Popovici[25] a prezentat comunicarea *Povestirile lui Panait Istrati şi tentaţia cinematografului,* prefaţînd astfel proiecţia coproducţiei româno-franceze *Codin* (1963) de Henri Colpi şi încununată la Cannes cu Premiul pentru scenariu şi Premiul comisiei tehnice. Autorul e de părere că filmul își păstrează, chiar și peste ani, nealterată poezia aspră a unei umanităţi marginale în căutarea unei oaze de puritate niciodată atinse.

Acțiunile cărții *Codin* prind viață sub formă de benzi desenate[26] realizate de Golo, pseudonimul lui Guy Nadaud, Iar dintre numeroasele publicații ale vremii care au păstrat articole despre scrierile lui Panait Istrati și interferențele lor cu biografia scriitorului amintim pe cea din octombrie 2023, „Brăila Culturală"[27], unde autoarea articolului „Codin, fratele de cruce al lui Zografi" îl privește pe Codin ca pe un haiduc, un idealist.

În *Kir Nicola,* ultima povestire a ciclului *Copilăria lui Adrian Zografi,* discursul narativ se face iar la persoana a treia, iar Adrian avea paisprezece ani, terminase școala și tocmai trecuse prin câteva experiențe aspre, dorind să-și câștige singur existența. Ajuns să muncească la plăcintarul Kir Nicola, Adrian se confruntă cu realități dure din care învață că mediul nu schimbă cu nimic omul, căci „soarta omului nu e altceva decât propria lui personalitate și ea se arată din leagăn. În zadar se spune că mediul social influențează și cioplește ființa omenească, el nu schimbă nimic."[28] Aflat într-o nouă etapă a vieții lui, Adrian Zografi e

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[19] *Idem*, pag. XL.

[20] Vezi pentru detalii cartea *Panait Istrati. Tipologie narativă* de Zamfir Bălan, Editura Istros a Muzeului Brăilei, Brăila, 2001, pag. 213-215.

[21] Fragment extras din „Fața neștiută a lui Codin, cuțitarul din mahalalele Brăilei transformat în legendă datorită scriitorului Panait Istrati", articol publicat de Florentin Coman în Ziarul „Adevărul", la data de 24.02.2015, ultima actualizare link https://adevarul.ro/stiri-locale/braila/fata-nestiuta-a-lui-codin-cutitarul-din-1602865.html la data de 03.06.2025.

[22] https://ro.wikipedia.org/wiki/Codin, link accesat la data de 31.05.2025.

[23] https://adevarul.ro/showbiz/film/din-culisele-cinematografiei-cum-a-ajuns-un-1805176.html, link accesat la data de 31.05.2025.

[24] Paul Cornea, Daniel Cristea-Enache, volumul memorialistic *Ce a fost. Cum a fost. Paul Cornea de vorbă cu Daniel Cristea-Enache*, Editura Polirom, Iași, 2013.

[25] https://www.observatorcultural.ro/articol/panait-istrati-texte-si-imagini/

[26] https://romanialibera.ro/cultura/panait-istrati-in-benzi-desenate-750039/, link accesat la data de 03.06.2025.

[27] Corina-Andreea Preda, *Codin, fratele de cruce al lui Adrian Zografi,* în „Brăila culturală", anul III, nr. III, octombrie 2023, pag. 7, de văzut în https://obiectivbr.ro/reclame/suplimente/brailaculturala3.pdf

[28] Panait Istrati, *Codin,* din vol. I **Opere**, *Romanul lui Adrian Zografi,* Editura Fundației Naționale pentru Știință și Artă, București, 2019, pag. 552.

preocupat de citit, se adâncește în lectura *Dicționarului universal al limbii române,* „cercetând în marea carte a vieții: inima omenească.” De data aceasta, inițierea lui Adrian începe la cârciuma lui kir Leonida, în tovărășia mentorului său, bătrânul lup de mare, Mavromati. Astfel, ni se va înfățișa un Adrian iubitor de carte, de cuvântul scris, un băiat de prăvălie, tot mai setos de libertate și dornic de prietenie, mereu deschis spre autocunoaștere.

În tot romanul *Codin* scriitorul a creat portrete-oglinzi de neuitat cum e portretul Uriașului Codin sau cel al plăcintarului Kir Nicola, adevărată metaforă a dezrădăcinării. Motivele literare care străbat paginile celor trei povestiri susțin tema călătoriei și iau forma unor metafore ale evadării: barca, luntrea, cartea de lectură. De exemplu, în *Kir Nicola,* călătoria în lumea cuvintelor devine un bun prilej pentru Adrian de a-și recăpăta libertatea, deși era silit să muncească la stăpân.

Analizând romanul *Codin* cu cele trei narațiuni ale sale, am pornit de la premisa că se cuvine să observăm destinul uman al personajul principal Adrian Zografi încă de la prima etapă a vieții sale, copilăria, prin raportare la cei mai importanți oameni cu rol formative din viața lui: unchiul Dumitru, Codin și Kir Nicola. Tema literară ce leagă firul acțiunii din cele trei nuvele este cunoașterea prin călătorie. Jocul contrastelor este definitoriu pentru evoluția relațiilor dintre personaje, iar faptele se produc cu un triplu impact: asupra limbii în care s-au scris, asupra temelor și a conținutului autobiografic. În acest sens, multe corelații putem face între Panait Istrati și alți scriitori români sau străini, fie din punct de vedere al tematicii și discursului narativ, fie din punct de vedere al crezului artistic, însă aici găsim potrivită asocierea cu Rudyard Kipling[29] și cu inspiratele sale povețe: „Să te ridici/ Când alţii te doboară,/ Să poţi păstra/ Ce alţii vor s-alunge,/ Să ştii să râzi/ Când sufletul îţi plânge.”

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[29] Rudyard Kipling a publicat poezia *Arta de a învinge* în volumul de versuri *Poeme de război și alte poeme* în 1909, în revista „The Fortnightly Review”.

# ANTE- AND INTERWAR INTERTEXTS IN THE NEOMODERNIST NOVEL

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***Abstract:*** *The establishment of the communist regime, followed by the 1950s, which was dubbed by literary history and historiography as "the obsessive decade", turned the old times into genuine reference points for the (then) young novelists of the 1960s group (șaizeciștii). The oppressive climate heightened their admiration for models, leading them to wish at least to equal the achievements of their predecessors. Thus, the novelists of the 1960s generation engaged with Modernist experimentalisms, borrowed both from world literature and from (ante- and) interwar Romanian prose, in an attempt to recover the authentic aesthetic dimension of literature.*

***Keywords:*** *neomodernism, intertext, novel, experiment, (Western) influence.*

Momentul 1948 – când populația și-a pierdut libertățile și drepturile –, urmat de anii de teroare, „obsedantul deceniu", au făcut ca „orice răstimp istoric anterior, mai puțin ostil și cu cât de puține rudimente de democrație, să devină o vârstă de aur ce îndeamnă la reverie", este de părere Eugen Negrici[1], care vorbește chiar despre o „Arcadie culturală", plasată de unii tineri fie mai departe, în vremurile Junimii, fie mai aproape, în epoca în care se manifesta modernismul literar prin reprezentanți ca Lucian Blaga, Ion Barbu, Emil Cioran, Camil Petrescu etc. deoarece climatul opresiv potența admirația față de repere, scriitorii la început de drum dorind (măcar) să egaleze performanțele înaintașilor (ante- și) interbelici. „Proza s-a străduit să se întremeze, fie adoptând și adâncind, după puteri, modele interbelice, fie reluând și adaptând, la repezeală, inovațiile, deja perimate, ale «noului roman» francez, în spiritul tradiției noastre de «progres prin imitație»."[2]

Într-un articol din *Caiete critice* despre *Modelele epice în anii '60*, Cătălina Constantinescu afirmă că „Deceniul 7 este fără îndoială unul din deceniile faste ale literaturii române, nu neapărat prin afirmarea unei generații încadrate într-un anumit curent, grupate, eventual în jurul unei (unor) reviste. Nu neapărat, deși au fost și grupări și reviste cu amprente pregnante (mai ales *Amfiteatru* între 1965-1968, *Luceafărul* 1968-1971, redactori-șefi Ion Băieșu și respectiv Ștefan Bănulescu). Relevantă este însă afirmarea unor talente puternice care fac posibilă refacerea punților prăbușite cu literatura anterioară și pregătirea, în același timp, printr-o creație de valoare a deschiderilor pentru succesori. Într-adevăr, ce au reușit scriitorii deceniului 7 (...), fie pe cont propriu, fie într-un spirit de generație, (...) a fost reluarea legăturilor pierdute cu marea literatură interbelică. La unii dintre acești scriitori aceasta s-a realizat printr-o întoarcere la început spre un timp mai îndepărtat (spre Brătescu-Voinești, Gârleanu, Slavici ș.a.), preluând de acolo modele, depășite însă printr-o viziune proprie și reactualizată. Ne referim la predilecția pentru tema copilăriei și la preferința pentru destinele mici, insignifiante, naturile umane ce ascund mici tragedii la periferia lumii. Plasate în perimetrul satului românesc postbelic (postmoromețian), acestea vor deveni *suciții*, *imprevizibilii*, *buimacii*, cei care reacționează anapoda într-o societate dislocată, smulsă din temeiuri, stăpânită de o anomie degeneratoare (la Fănuș Neagu, D.R. Popescu, Nicolae Velea)." Autoarea atrage atenția, aici, asupra uneia dintre direcțiile spre care se orientează

[1] Eugen Negrici, *Iluziile literaturii române*, Editura Cartea Românească. București, 2008, p. 112.
[2] *Ibidem*, p. 114.

dialogul cu modelele (interzise, puse la index, ocultate în anii „obsedantului deceniu") ca dimensiune esențială a proiectului șaizecist vizând recâștigarea esteticului. Este vorba (și) despre ceea ce Cornel Ungureanu numea „cucerirea tradiției", definită ca „o înfăptuire continuă într-o lume căreia îi place să recunoască în despărțirea de tradiție o constantă a modernității"[3]. Interesul pentru acest filon este dublat de orientarea spre experimentele moderne recuperate atât din sfera prozei autohtone interbelice, cât și din cea a literaturii universale.

O arată, între alții, George Ivașcu[4] (amintind ancheta propusă de „Caiete critice", nr. 1-2/1983: *Romanul românesc de azi*), care identifică anumite modele (Balzac, Tolstoi, Victor Hugo, Dostoievski) care s-au repetat în majoritatea romanelor apărute între 1944 și 1960 (este vorba despre textele scrise de Zaharia Stancu, Camil Petrescu, George Călinescu, Marin Preda, Radu Tudoran, Eugen Barbu), când accentul era pus pe relația dintre istorie și individ. În anii '60 survine o modificare importantă, scriitorii punând în centrul preocupărilor *individul* (începând cu *Intrusul* lui Marin Preda și continuând cu reprezentanții neomodernismului (Nicolae Breban, Alexandru Ivasiuc, D.R. Popescu, Augustin Buzura, George Bălăiță, Sorin Titel), care percep romanul ca *aventura unei scriituri* (împrumutând tipare/ tehnici/ formule consacrate de la autori precum Proust, Joyce, Kafka, Virginia Woolf, Malraux, Camus, Durell, Thomas Mann, Musil). „Și, într-adevăr, în mai puțin de un deceniu, romanul românesc (...) a renunțat la ambițiile monografice, totalizante. Se poate, deci, observa că în locul unei ample «cronici obiective», romanul a devenit, tot mai vădit, fie un eșichier pentru *analiza de tip existențialist* (N. Breban, Aug. Buzura), fie un *eseu romanesc* (Paul Georgescu, Al. Ivasiuc, Mircea Horia Simionescu, Radu Petrescu). În același timp, au apărut semnele ce se vor accentua în deceniul al VIII-lea, ale *romanului mitic* ca fațadă a imaginarului (Șt. Bănulescu, D.R. Popescu, Fănuș Neagu). Într-un mod aparent paradoxal, după 1970, chiar și romanul politic se întoarce cu o altă conștiință asupra *istoriei*. Se renunță, astfel, la romanul frescă și, dacă tema este demontarea epocii dogmatice a anilor '50, modalitatea îmbrățișată e cea a *confesiunii* (Buzura, Țoiu, Sălcudeanu) sau a *documentului* în detrimentul *ficțiunii*."[5] Scriitorii realizează, prin lecturi (și, mai târziu, prin dialoguri intertextuale cu opere consacrate) că există mai multe posibilități de creație, pe care nu ezită să le îmbrățișeze în funcție de opțiunile personale pentru tehnicile narative.

După anul 1964 – observă Eugen Negrici – se remarcă tendința de refulare într-un anumit segment al câmpului literar, mai exact în rândurile tinerilor (pe atunci) șaizeciști care urmăreau, pe de o parte, ruptura de „trecutul negru" și, pe de altă parte, recuperarea dimensiunii estetice autentice a literaturii. Demersul lor este asemenea unui proces de *reconquistă* și acționează formal, tematic și tipologic, recâștigând terenul pierdut. Revitalizarea textelor se face prin întoarcerea la realismul tradițional și instrumentarul premodern (formule obsolete), inițial, apoi prin preluarea modelelor literare occidentale (grație traducerii scriitorilor importanți). Astfel, în proză, modernizarea se realizează prin asimilarea acelor modele (care ofereau posibilitatea adoptării unor tehnici noi) și, abia apoi, prin apelul la modelele interbelice. Personajele care populează noile romane fac parte din clasele marginalizate de comuniști: intelectuali, burghezi, lumea din mahala. Literatura de după 1964 dorește să atingă limitele superioare ale adevărului și esteticului, prezentând noi experiențe ale spiritului[6].

Mircea Cărtărescu[7], de pildă, consideră că autori precum Ștefan Bănulescu, Nicolae Velea, D.R. Popescu, Fănuș Neagu au deschis „poarta către o nouă modernitate" creând o „breșă" în sistemul înrădăcinat prin portretizarea unor individualități în detrimentul unor colectivități și uzitând modele precum deja menționații Joyce și Faulkner, Camus, Kafka, dar

[3] Cornel Ungureanu, *Proza românească de azi*, Editura Cartea Românească, București, 1985, p. 8.
[4] George Ivașcu, *Confruntări literare*, vol. III, Editura Eminescu, București, 1988, p. 441.
[5] Ibidem, pp. 441-442.
[6] Eugen Negrici, *Literatura română sub comunism. Proza*, Editura Fundației Pro, București, 2006, pp. 161-162.
[7] Mircea Cărtărescu, *Postmodernismul românesc*, Editura Humanitas, București, 1999, p. 330.

și Buzzati ori Márquez („Națiunea se încarcă de simboluri, mituri, parabole, devine aluvionară, eliptică, fragmentară și/sau globalizantă. Prozatorii încearcă, mai toți, să-și definească un teritoriu al cărui unic proprietar să fie, asemenea celui faulknerian.”[8]). Profesorul afirmă în continuare că, după alăturarea lui Alexandru Ivasiuc, Nicolae Breban și George Bălăiță la acest „grup” la finalul anilor ’60, are loc trecerea la formula romanului *politic*, care camuflează realitățile prezentului plin de constrângeri politice, aspecte tabuizate până la acel moment (colectivizare, socialism, mișcarea regională etc. – totuși, tocmai din acest motiv, Cărtărescu este de părere că doar trei romane supraviețuiesc valoric și sunt validate artistic, pline de semnificații și abundente în procedee înnoitoare care merită încă dezbătute: *Lumea în două zile* de George Bălăiță, *Cartea Milionarului* de Ștefan Bănulescu, *Bunavestire* de Nicolae Breban, deși cele mai populare în anii de după apariție au fost *Moromeții* și *Cel mai iubit dintre pământeni* de Marin Preda, *Păsările* de Alexandru Ivasiuc, *F* și *Vânătoarea regală* de D.R. Popescu, *Galeria cu viță sălbatică* de Constantin Țoiu).

Pentru a exemplifica, amintim opiniile Corinei Ciocîrlie și a lui Nicolae Manolescu, referitoare la romanele apărute între cele două războaie mondiale, care prezintă aspecte comune sau care au influențat, între altele, *Lumea în două zile*, un roman reprezentativ pentru curentul literar discutat. Nicolae Manolescu[9] consideră că ospățul de la cârciuma lui Moiselini și cina din casa soților Antipa și Felicia se aseamănă cu tablourile mesei din *Fecioarele despletite* ale Hortensiei Papadat-Bengescu. La acel prânz deosebit sunt invitate persoane din lumea bună, din înalta societate, iar fiecare personaj se distingea, având propriile reacții și atitudini față de mâncare și de colectivitate. Cele mai importante aspecte erau calitatea sufletească a invitaților și calitatea mâncării. În *Lumea în două zile*, cantitatea este mai importantă decât calitatea pentru că participanții se cufundă în mâncarea adusă de Moiselini pe o tavă uriașă (de altfel, în timpul ospățului, cu toții par a fi la fel). Corina Ciocîrlie[10] consideră că Bălăiță „a confiscat” oglinda din instrumentarul/recuzita romanului interbelic. „Piesa nobilă și plină de grație instalată cu pompă în camera de culcare e o reminiscență din faza specular a prozei românești: ar putea fi chiar oglinda Nadinei ori a Manuelei, păstrată în depozitul secret al romanului și scoasă la iveală de un restaurator inventiv.” Despre autorul *Lumii în două zile*, Ion Negoițescu afirmă că, fără a epata, a pastișa ori a imita, a asimilat numeroase noutăți tehnice din prozele secolului XX: „Dos Passos și Michel Butor, ca să renunț la o întreagă listă de nume cu prestigiu reprezentabilă, nu se simt defel stânjeniți în târgul moldovenesc unde au fost poftiți să-și desfășoare abilitățile creatoare. Dimpotrivă, ei și ceilalți sunt pe deplin și elegant abilitați de propriul talent al lui George Bălăiță.”[11] De altfel, criticul observă că autorul cunoaște textele esențiale ale literaturii, jonglând cu referințe la Gogol ori Dostoievski, deasupra cărora guvernează Goethe (prin mitul faustic) – considerăm că pactul faustic invocat de I. Negoițescu se referă pe de o parte la „contractul” invocat obsedant de Viziru, și, pe de altă parte, la ambivalența enigmaticului Anghel, fostul ajutor al lui Caron, cu o misiune clară, ori chiar la capacitatea lui Antipa de a prevedea morțile (prin completarea certificatelor de deces), ale cărei origini nu le aflăm (nu întâmplător, criticul vorbește despre *demonismul* personajului).

În concluzie, romanele postbelice (și îndeosebi romanele șaizeciștilor) apărute începând cu a doua jumătate a deceniului 7 se scriu dialogând cu marile cărți ale trecutului pus între paranteze sau de-a dreptul ocultat, în perioada anterioară, de ideologii (și „ideocriticii”) puterii comuniste. E vorba, așa cum am văzut, de o serie de modele occidentale (Joyce, Th. Mann, Kafka, Sartre și Camus, noul roman francez și noul nou roman francez, romancierii „generației pierdute”: Faulkner, Steinbeck, Dos Passos etc.), dar și de scriitorii români interbelici,

[8] *Ibidem*.
[9] Nicolae Manolescu, *Arca lui Noe*, vol. III, Editura Eminescu, București, 1991, pp. 178-179.
[10] Corina Ciocîrlie, *Femei în fața oglinzii*, Editura Echinox, Cluj-Napoca, 1998, p. 141.
[11] Ion Negoițescu, *Alte însemnări critice*, Editura Cartea Românească, București, 1980, p. 194.

deopotrivă tradiționaliști și moderniști (Slavici, Garabet Ibrăileanu, Emil Gârleanu, Hortensia Papadat-Bengescu, Anton Holban, Camil Petrescu etc.).

Cărțile lor le vor furniza tinerilor din așa-numita „generație orfelină" atât surse de inspirație pentru o tematică revigorată prin eliminarea unor tabuuri impuse de ideologia partinică și pentru o serie de tehnici de construcție, cât și un mijloc eficient de a se sustrage realismului socialist resuscitat (cel puțin în proiect) după tezele din iulie 1971.

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# NARRATIVES OF THE URBAN UNDERGROUND: THE CULTURAL, PHENOMENOLOGICAL AND TECHNOLOGICAL CONSTRUCTION OF THE METRO IN CONTEMPORARY ROMANIAN LITERATURE AND PUBLIC IMAGINATION

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***Abstract:*** *This article proposes an interdisciplinary interpretation of the metro as a technological, cultural, and phenomenological space, revealing its dual nature as both an engineered mobility system and a symbolic medium shaping contemporary urban experience. Drawing upon philosophical frameworks articulated by Michel Foucault (heterotopia), Maurice Merleau-Ponty (embodied perception), Gilbert Simondon (technical individuation), Martin Heidegger (dwelling and spatiality), and Gaston Bachelard (poetics of space), the study examines how underground infrastructures influence the perception, affect, and behavior of those who inhabit them. Concurrently, the article explores literary representations of the metro in contemporary Romanian literature (Mircea Cărtărescu, Lavinia Braniște, Ioana Bradea, Radu Aldulescu), highlighting the ways in which subterranean mobility becomes a narrative device for articulating modern anxieties, fragile subjectivities, and the phenomenology of circulation. The metro also emerges as an object of public imagination, constructed through media discourse, social narratives, and everyday micro-observations, reflecting broader socio-economic dynamics and emotional climates of the post-socialist city. By integrating technical, philosophical, sociological, and literary perspectives, the article argues that the metro constitutes a cultural laboratory of Romanian modernity—an arena where technology, embodiment, and meaning intersect.*

***Keywords:*** *urban phenomenology; technical infrastructure; embodiment; Romanian literature; mobility; heterotopia; subterranean space.*

The metro, a technological organism buried beneath the surface of the city, is typically described in terms of engineering precision: speeds, headways, signaling systems, electrical networks, ventilation regimes, safety protocols, carrying capacities, and flow optimization. Yet these technical descriptions capture only one dimension of its existence. Beneath the measurable lies the experiential; beneath the system lies the phenomenon; beneath the infrastructure lies the narrative. The metro is not merely a machine enabling mobility, but a space in which urban life acquires density, texture, and meaning. It is a world in itself, shaped by steel, light, bodies, memory, and anticipation—a heterotopia of modernity where technology and humanity intertwine.

Its tunnels contain not only trains but also the emotional sediment of millions of daily journeys, an ongoing palimpsest of gestures, trajectories, and unspoken encounters that give subterranean movement its distinctive tone.

Philosophy reminds us that spaces are never inert. Foucault's notion of heterotopia situates the metro within a category of "other spaces"—real, material environments that simultaneously reflect and invert the norms of the world above. The underground compresses distinctions, suspends hierarchies, alters rhythms, and imposes new proximities. It is a place of transit in which identities are blurred, not through abstraction but through the enforced intimacy of shared immobilities. In this suspended space, the social order is rearranged: individuals who

would never cross paths in the horizontal geography of the surface find themselves momentarily woven into the same vertical descent, the same cabin, the same rhythm of acceleration and braking.

The metro is where people are neither entirely themselves nor entirely others: they become passengers—temporary, anonymous, suspended in the flow of collective movement. This anonymity is paradoxically generative, for it allows individuals to inhabit an in-between state, freed from certain expectations while subjected to others. The metro is therefore a site of liminality, a threshold between destinations and, often, between emotional states. It enables forms of introspection that surface mobility rarely permits. Its architecture imposes a rhythm that recalibrates the senses and, with them, the very way the self is articulated moment to moment.

Maurice Merleau-Ponty would describe this transformation as an alteration of corporeal intentionality. In the metro, the body perceives differently. The absence of natural light shifts temporal awareness; the vibration of rails travels through the bones; the metallic resonance of a station influences breath and posture. The body becomes attuned to the machinery surrounding it. The confined space amplifies certain sensory cues—the rush of air before a train arrives, the synchronized sway of standing passengers, the faint hum of electricity running along the tracks.

Perception is not simply vision—it is a composite of rhythm, pressure, and presence. Thus, the metro reshapes subjectivity by reshaping embodied experience. The very feeling of being-with-others while remaining emotionally distant is a distinct phenomenological mode produced by subterranean mobility.

At the same time, the metro is an entity with its own ontology. For Gilbert Simondon, technical objects undergo individuation—they possess an internal coherence and evolutionary logic that allow them to act within a larger system. The metro is such an individual: it has habits, cycles, vulnerabilities, redundancies, moments of fatigue and recovery. Its daily timetable resembles a heartbeat; its peak-hour surges mirror physiological stress; its night intervals mimic sleep.

It is calibrated not only by engineers but also by the social ecologies that traverse it. Passengers become part of its functioning: they modulate flow, density, acoustics, and affect. Their bodies shape the microclimate of each carriage; their distribution in space affects capacity; their collective movements produce fluctuating patterns that the system must accommodate. The metro is a hybrid being, neither fully mechanical nor fully human—an assemblage in the Deleuzian sense, a confluence of forces, materials, desires, and constraints.

This intricate bond between humans and underground infrastructure becomes particularly visible in cities that rely heavily on public transit. The Bucharest metro, built during the late socialist period and integrated into a rapidly transforming post-socialist society, has accumulated layers of meaning that surpass its utilitarian function.

It carries the weight of historical rupture, economic transition, urban expansion, and the everyday negotiations of thousands who move through its tunnels. Stations themselves become symbolic landmarks—not for their architectural uniqueness but for their emotional associations, their role in daily routines, their part in the choreography of survival. It is an archive of aspirations, frustrations, and expectations—a moving architecture of transition.

Literature captures these dimensions with a depth that purely technical or sociological analyses rarely achieve. In Mircea Cărtărescu's metafictional universes, underground geographies symbolize interior geographies. The metro becomes a metaphor for the labyrinthine structure of memory, identity, and imagination, an anatomical cavity of the city where consciousness circulates like an electric current.

The tunnels of *Orbitor* are not merely physical—they are psychic, rhythmic, pulsating with the anxieties and revelations of a modern subject caught in a world too fluid to grasp. The

descent into the underground often mirrors a descent into introspection, into the nodes of memory where the self confronts its unresolved fragments.

Lavinia Braniște offers an opposing register: the realism of the fragile everyday. In *Interior zero*, the metro is a corridor of exhaustion, a site where precarious labor, emotional vulnerability, and economic pressure intersect. Her characters descend into the underground not to escape the city but to endure it. The metro becomes an affective thermometer of urban survival—a device that tells time not by clocks but by fatigue, silence, and the weight of unspoken worries. For Braniște's protagonists, the underground is not metaphorical depth but lived constraint: a compressed temporal and spatial reality that mirrors their constrained opportunities.

Ioana Bradea and Radu Aldulescu portray yet another dimension: the metro as a space of marginality. Their prose situates the underground as a site of collision between social groups, a theater of rough encounters, overheard confessions, and the improvisations of those who live at the edges of urban life. The metro is not domesticated in their narratives; it is unpredictable, abrasive, and revealing. In these accounts, the underground becomes a stage on which power relations, vulnerabilities, and fleeting solidarities unfold with stark clarity. In these narratives, the metro reveals the fractures of the city—its inequalities, its tensions, its fleeting solidarities.

Yet literature is not the only source of subterranean meaning. Public imagination, circulated through media, social networks, and informal accounts, constructs the metro as a symbolic object. News reports highlight its fragility or efficiency; viral posts portray it as a site of poetic encounters or mundane frustrations; anonymous urban diaries record small moments of empathy or alienation. The metro becomes a screen upon which the city projects itself. The collective imagery that forms around the metro is shaped by personal anecdotes, humor, anxiety, and critique—an ever-changing narrative that evolves alongside the infrastructure itself.

What emerges, therefore, is a cultural-technological system in which engineering, narrative, embodiment, and affect are inseparable. The metro shapes the city by shaping how people inhabit it.

Technical features such as frequency, dwell time, train acceleration, platform width, thermal comfort, signage clarity, and acoustic design have profound implications for behavior, mood, and social dynamics. They influence whether individuals feel safe, hurried, overwhelmed, or momentarily suspended from the chaos of the surface.

The design of mobility becomes the design of experience. When operational disruptions occur, they reveal how deeply urban temporalities depend on this subterranean order; the city's anxiety rises to the surface, making visible the invisible reliance on efficient infrastructure.

From a socio-economic perspective, the metro reorganizes opportunity and accessibility. It conditions where people work, how they commute, how they socialize, how they distribute time and energy. It reduces spatial inequality for some and reveals new urban thresholds for others.

It embodies the politics of infrastructure—what Deborah Cowen describes as the "logistical life of power." Through its routes, it creates corridors of prosperity and zones of exclusion. The metro silently maps the socio-economic landscape of the city, delineating who benefits from mobility and who remains on its margins.

In Bucharest, the metro reflects the contradictions of Romanian modernity: its aspirations toward efficiency and European integration, its vulnerabilities inherited from decades of infrastructural underinvestment, its creativity born from improvisation, and its emotional landscapes shaped by collective fatigue and resilience. The underground is not the opposite of the city—it is its concentrated essence. It compresses the contradictions of post-socialist transformation: rapid development juxtaposed with outdated segments, innovation constrained by uneven distribution of resources, hope intertwined with weariness.

Philosophically, the metro invites reflection on the relationship between human beings and the built environment. Heidegger's meditations on dwelling remind us that technological structures influence modes of being. The metro structures not only movement but also thought, pacing, anticipation, solitude, and community. It is not a neutral passage—it is a condition of dwelling, a temporary home of the body. In the enclosed space of a metro car, individuals paradoxically experience both exposure and refuge; they dwell, however briefly, in a shared architecture of necessity.

Bachelard, whose poetics of space privileges intimacy and imagination, would find in the metro a paradoxical interiority: a space without private corners that nonetheless produces intensely private moments. The metro is a place where solitude is shared, where imagination detaches from geographical coordinates and floats in the repetitive motion of steel and air. In its gently rocking rhythms, passengers often inhabit a dreamlike state, suspended between destination and departure, between presence and absence.

By integrating these diverse perspectives—technical, philosophical, literary, sociological—this article argues that the metro is a cultural laboratory of the contemporary city. It reveals how technology becomes experience, how movement becomes meaning, and how the underground becomes a map of modern subjectivity. The metro is thus not simply an infrastructural asset but a living archive of the city's emotional and intellectual life.

Far from being a mere transportation device, the metro is a dynamic interface between systems and souls, between asphalt and thought, between the measurable and the ineffable. It is a machine that carries bodies and a metaphor that carries identities. It is a space of transit and a space of truth, where the modern self negotiates its fragile place in a world constantly in motion. It is here, in this technologically mediated depth, that contemporary urban life reveals both its vulnerabilities and its astonishing capacity for reinvention.

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# BETWEEN SHIFTING BORDERS AND INTERSECTING IDENTITIES: SORIN TITEL'S TETRALOGY

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***Abstract:*** *The physiognomy of the Banat, under the influence of the Habsburg Empire, acquires an original and individual character thanks to its territorial position as an interface with Central Europe. The world depicted by Sorin Titel is characterized by socio-cultural pluralism, defined by the combination of various ethnic groups, types of social relations, and the existence of numerous cultures, multiple identities, and personalities. Communication, tolerance, and solidarity between these groups constantly transform the culture, creating another type: that of the modern man.*

***Keywords:*** *Biedermeier, civilizing model, multilingualism, tolerance, Central Europe*

**Sorin Titel – écrivain du Banat**

La présente étude part du principe que la physionomie du Banat, sous l'empreinte de l'Empire des Habsbourg, acquiert un caractère original et individuel grâce à sa position territoriale d'interface avec l'Europe Centrale. La tétralogie de Titel constitue le *corpus* d'analyse qui, en combinant les méthodes d'analyse textuelle et comparative, radiographie la dynamique des interactions individuelles et collectives à la fin d'une époque et au début d'une autre. Écrite sur une décennie et totalisant près de 1 000 pages, l'œuvre de Sorin Titel revient sur la périphérie de l'Empire des Habsbourg, c'est-à-dire le Banat roumain, qui a connu différentes périodes d'administration politique. Ţara îndepărtată (Le Pays lointain, 1974), dont l'action se déroule pendant la Seconde Guerre mondiale et les premières années d'après-guerre, inaugure cette fresque, tandis que les romans suivants plongent plus profondément le passé, jusqu'au début du XXe siècle (Pasărea și umbra, Clipa cea repede) et même plus loin, dans les dernières décennies du XIXe siècle, ou avancent vers la modernité, dans les années '70 (Femeie, iată fiul tău). Tout au long de cette étude, nous observerons que la région conserve les traits distinctifs et reconnaissables de l'Europe centrale habsbourgeoise : le multilinguisme, la tolérance, la rigueur dans l'organisation de la vie, le multiculturalisme acquis grâce aux interactions et aux hybridations successives avec les autres nationalités, la décadence et l'agonie solennelle.

Sorin Titel esquisse une géographie régionale de l'ouest de la Roumanie actuelle. Marc Brosseau[1], dans son ouvrage Des Romans-Géographes, affirme que tout romancier a la capacité de réitérer les paysages et les lieux où il a vécu ou qu'il a visités. De même, le géographe nous invite à rechercher si l'écrivain appartient à l'espace qu'il anime dans son œuvre. Ce point est important, souligne le chercheur, car la vision de l'écrivain est subjective, influencée par ses sentiments, ses connaissances et ses expériences personnelles liées aux espaces qu'il décrit. Cependant, contrairement aux travaux à caractère scientifique, la littérature pose la question de la véracité. Brosseau met en évidence l'intervention de la fiction dans la radiographie du paysage, et la nuance avec laquelle sont présentées les attitudes, les valeurs et les conflits des habitants d'une région donnée révèle l'objectivité[2] de l'écrivain.

[1] Marc Brosseau, *Des romans-géographes*, Maison d'édition L'Harmattan, Paris, 1996.
[2] Whittington, G.W. (1974), *The Regionalism of Lewis Grassic Gibbon*, Scottish Geographical Magazine, 19:75-84, *apud*, Marc Brosseau, *op. cit.*, p. 30, tr.n. „il est intéressant de savoir si l'auteur a bel et bien vécu dans les lieux qu'il décrit, s'il a

Le romancier devient donc un véritable « porte-parole » des hommes, des lieux et de son époque, comme l'affirment ses prédécesseurs symbolistes: le poète doit précéder l'humanité, «trouver un langage qui vienne du cœur pour le cœur, capable de tout résumer – les parfums, les sons, les couleur»[3]. En d'autres termes, le poète plaide en faveur de l'œuvre littéraire comme moyen de connaissance du monde. Cette théorie symboliste peut également s'appliquer au romancier, qui assume plusieurs rôles essentiels, tels que ceux d'historien, de géographe, d'artiste, de mémorialiste ou de journaliste.

L'auteur, de son nom complet Sorin Mircea Nicolae Titel, est né en 1935 à Margina, dans le département de Timiș. Les années de son enfance, passées chez ses grands-parents maternels, restent inconsciemment gravées dans la mémoire du prosateur. Cette période constitue la substance fondamentale de l'univers titélien, preuve que Margina devient pour ses personnages le centre irradiant d'où se tisseront les fils épiques. Ainsi, le topos habsbourgeois s'établit sur la ligne Margina – Szeged, avec une ouverture, bien sûr, vers la Vienne impériale.

**La continuité esthétique de l'époque impériale: le style Biedermeier**

*Pasărea și umbra* (L'Oiseau et l'ombre, 1977), le deuxième roman de la tétralogie, publié peu après le premier (Le Pays lointain), décrit une action qui se déroule au début du XXe siècle dans l'Empire Austro-Hongrois. Les deux personnages, Tisu et Honoriu Dorel Rațiu, retracent le parcours des étudiants roumains dans la capitale impériale, Vienne. Pour Tisu, la Vienne crépusculaire ressemble aux villes de sa région natale, ce qui suggère que l'architecture et les symboles des Habsbourg ont été repris et cultivés également à la périphérie de l'Empire. L'exégèse étudie en détail les réalités hypothétiques vécues par Tisu à Vienne au début du XXe siècle et reconnaît, dans ses descriptions, les traits spécifiques de la culture Biedermeier: «l'amour du passé, la passion pour la musique, l'intérêt pour les arts plastiques, la présence de l'homme ordinaire, de l'individu commun»[4], auxquels s'ajoute la nostalgie «d'une époque considérée par l'Autriche comme une idylle glorieuse»[5].

Le style Biedermeier est né en Europe Centrale entre 1815 et 1848. Ce terme a été utilisé pour désigner les styles artistiques qui ont fleuri à cette époque dans les domaines de la littérature, de la musique, des arts visuels et de la décoration intérieure. Ce qui a favorisé l'émergence de ce style, c'est le changement du cadre culturel, qui a finalement entraîné l'urbanisation et l'industrialisation de la société.

Virgil Nemoianu[6], dans son ouvrage *Îmblânzirea romantismului. Literatura europeană și Epoca Biedermeier* (L'apprivoisement du romantisme. La littérature européenne et l'époque Biedermeier), analyse les traits spécifiques du Biedermeier présentes dans l'espace littéraire, en identifiant des éléments tels que l'harmonie comme refuge et espace de résignation, la valorisation des paysages locaux, la centralité des relations familiales – investies d'une signification positive –, ainsi que l'attention accordée aux personnes âgées, aux enfants et aux présences féminines.

**L'agonie de l'empire enveloppe toute la matière**

L'immersion dans la mort de ce vieux monde impérial constitue l'un des thèmes favoris de l'auteur, et la manière dont il l'illustre est inconfondable. La fin de l'ère impériale est acceptée avec résignation: «Toute Vienne, d'ailleurs, accepte de son plein gré, sans y être contrainte,

bel et bien appartenu au milieu qu'il met en scène. La précision avec laquelle ils seront évoqués et le sentiment…. laisse une part de subjectivité à l'auteur…. tandis que la lecture des relations entre les éléments, elle, relève de l'objectivité."

[3] Micaela Slăvescu, *Arthur Rimbaud, apud., Histoire de la Littérature Française,* vol. II, coord. Angela Ion, Editura Didactică și Pedagogică, București, 1982, p. 127.

[4] Elisabeta Roșca, *Sorin Titel. Ciclul Bănățean*, Editura Univers, București, 2000, p. 27.

[5] *Ibidem*.

[6] Virgil Nemoianu, *Îmblânzirea romantismului. Literatura europeană și Epoca Bidermeier*, Editura Minerva, București, 1998.

qu'on parle sans cesse de la mort ; elle se laisse frissonner sous sa présence lugubre»[7] .

Les grands empires connaissent des cycles de prospérité, d'années de gloire et d'apogée, mais, inévitablement, vient ensuite le déclin, la désintégration et, finalement, la disparition. Pourtant, ils ne disparaissent pas sans laisser de traces, car leur héritage culturel continue de rayonner à l'échelle internationale, modelant les civilisations, les mentalités et les identités collectives.

Dans le roman *Clipa cea repede* (*L'Instant fugitive*, 1979), l'effondrement de l'ordre impérial est représenté par une allégorie de la ruine de la maison et du jardin de la tante Valeria. La décadence de la maison n'est pas soudaine, mais se fait par étapes, qui mettent en évidence les mécanismes de la politique étrangère visant à atténuer les tensions collectives qui peuvent surgir. Ainsi, le premier changement survient lorsque la chambre d'amis est louée à un officier qui, dès le premier instant, a commencé à «enlaidir l'aspect de la maison»[8]. L'officier demande à remplacer les rideaux par du papier d'emballage bleu et que le couloir soit transformé en cuisine improvisée – des actions qui favorisent le transfert vers une autre structuration du lieu, à laquelle il est impossible de s'opposer:

« C'était comme si quelqu'un était venu et avait arraché de force – du moins c'est ce qu'il semblait au lycéen, c'est-à-dire à M. Desideriu – une main ou une jambe d'un corps jusque-là sain et entier, le mutilant de manière inattendue ! »[9]

Les environs de la maison – le jardin – sont contaminés par la nouvelle administration à cause de la présence du chien aveugle et boiteux de l'officier. Le changement suivant vient de Rubin, le mari de Veturia, qui la convainc de louer la parcelle de jardin où elle cultivait ses fleurs. Le nouveau locataire est aussi laid et comique que ses gestes:

«Elle le voyait, Bocotan, dans le jardin privé de fleurs, arrachant les mauvaises herbes parmi les oignons ou arrosant les rangs de ciboulette avec un arrosoir rouillé et percé au fond. Avant qu'il n'atteigne les plates-bandes de semis, l'arrosoir était à moitié vide. Penché au-dessus des semis, petit, noir, vêtu d'un pantalon large et flottant, attaché avec de la ficelle, les chaussures éraflées, il s'arrêtait de temps en temps pour se reposer ; il restait sur la charrue, les mains collées aux genoux, la tête baissée, très penché, dans une position méditative, prêt à basculer à tout moment. »[10]

Revenant, pendant les années d'études du docteur Tisu, le paysage viennois décrit apparaît comme un noyau sombre de la mort, qui parvient à répandre sa sève dans tous les coins, et même à être célébré dans les vers de poètes importants tels que Rilke : «Grande est la mort, infiniment grande / Nous lui appartenons tous, avec le rire dans la bouche.»[11] , le peintre Munch en fait le portrait

« dans des couleurs sombres et lugubres ! Même la valse, l'immortelle valse viennoise, semble avoir perdu sa fraîcheur : quelque chose de pourri, de malade, de douteux et de macabre s'est glissé jusque dans sa mélodie agréablement berçante. Car ce balancement, un-deux-trois, un-deux-trois, peut aussi être lui aussi un balancement de mort ! »[12]

Le spectre de la mort, qui plane au-dessus de Vienne, ne provoque pas d'inquiétude chez les habitants, mais passe au second plan, car les mécanismes du cinéma éveillent la curiosité et la fascination dans les salles de cinéma, tandis que le film muet provoque une grande émotion et fascination :

« Il est vrai qu'à Vienne, ces derniers temps, beaucoup de jeunes se sont suicidés par amour ou par désespoir, mais ces événements, lus dans la rubrique des faits divers, n'impressionnent

[7] Sorin Titel, *Țara îndepărtată, Pasărea și umbra*, Editura Eminescu, București, 1989, p. 339.
[8] Sorin Titel, *Clipa cea repede*, Editura Cartea Românească, București, 1979, p. 166.
[9] *Ibidem*.
[10] *Ibidem*, p. 171
[11] *Idem, Țara îndepărtată, Pasărea și umbra*, Editura Eminescu, București, 1989, p. 339
[12] *Ibidem*.

personne. Leur réalité est trop pauvre, comparée aux événements qui se déroulent sur les écrans blancs des salles de cinéma. »[13]

La longue agonie de l'Empire des Habsbourg imprime, au niveau de la psychologie collective, un sentiment de la mort devenu, selon certains chercheurs, national: «car eux, les Autrichiens, cultivent une vision barbare de la mort, y voyant l'aboutissement de la vie»[14]. Ce cadre devient propice au développement d'une nouvelle école, celle de la psychanalyse, ainsi qu'à l'émergence de courants littéraires tels que l'esthétisme, le nihilisme thérapeutique ou l'impressionnisme.

**Le pays lointain**

En 1974, paraît le premier roman de la tétralogie *Le pays lointain*. Le temps et l'espace sont bien déterminés, de sorte que la période de la Seconde Guerre Mondiale nous présente un Banat engourdi par l'image dramatique des atrocités de la guerre. Les pages du roman contiennent de nombreux récits qui marquent l'impact de l'histoire sur l'individu et révèlent les différentes formes sous lesquelles la mémoire collective est modelée par les idéaux politiques.

Les chants scolaires ont pour but d'animer et de stimuler la vertu des élèves et des participants. André apprenait des poèmes sur les armées victorieuses : « Gonflons nos poitrines comme des éponges et crions quand les garçons passeront, gloire... »[15], à l'écoute desquels « la professeure de roumain, transfigurée par l'émotion, l'applaudissait...».[16] Cependant, la réalité était tout autre, marquée par des privations, dominée par la peur et la mort.

La solidarité rapproche les gens lorsque tous sont victimes de l'histoire. Les réfugiés ayant fui la sécheresse de Moldavie trouvent compassion et abri dans le Banat, où ils sont hébergés par les habitants ou les autorités : « Ceux qui ne trouvent pas de place chez les gens, notre instituteur a dit qu'ils peuvent rester à l'école pendant l'été, jusqu'à la rentrée».[17] Même si l'Allemagne a été contrainte de réduire ses frontières, le territoire du Banat ne connaît pas la haine envers la minorité allemande, car l'Autriche-Hongrie et, plus tard, l'Allemagne, n'ont pas été perçues comme des autorités usurpatrices.

Le changement du contexte historique et culturel a généré une transformation des modes d'expression artistique. Dans ce cas, le déclin de l'Empire des Habsbourg a donné naissance à un certain type de sensibilité créatrice, qui imprime sa marque sur les contenus transmis. Ainsi, les artistes s'attachent à représenter les traumatismes et les fantasmes des profondeurs humaines provoqués par le nouvel ordre mondial.

Honoriu Dorel Rațiu abandonne progressivement ses études de médecine pour se consacrer à la peinture. Son modèle est le Norvégien Munch, avec « ses toiles violentes, hantées par des visions tragiques »[18], qui jaillissent de ses propres angoisses intérieures et qui, en défiant le goût de la bourgeoisie, révolutionnent la peinture du XXe siècle. De même, les tableaux de Van Gogh diffusent le même sentiment de tristesse, né des souffrances humaines générales. L'écrivain illustre cette transition vers une autre organisation de la vie dans la sphère imaginaire de la littérature à travers la compétition des artistes lors d'un concours de peinture organisé à Vienne.

**La recherche d'un autre repère**

La chute de l'Empire des Habsbourg entraîne la construction d'une nouvelle mythologie, avec un nouveau point de repère. La capitale française devient, pour les vénetiques du sud-est de l'Europe, un lieu d'accueil. Marcu (*Femme, voici ton fils*) voyage à Paris grâce à une bourse

[13] *Ibidem*.
[14] Elisabeta Roșca, *Sorin Titel. Ciclul Bănățean*, Editura Univers, București, 2000, p. 59.
[15] Sorin Titel, *Țara îndepărtată, Pasărea și umbra*, Editura Eminescu, București, 1989, p. 29.
[16] *Ibidem*, p. 30.
[17] *Ibidem*, p. 21
[18] *Ibidem*, p. 341.

d'études, tout comme Tisu (*L'oiseau et l'ombre*), qui étudie à Vienne.

Le monde connaît une nouvelle expansion avec la découverte d'un nouveau centre culturel. Paris devient pour les touristes le lieu où tout devient possible. La cathédrale du Sacré-Cœur domine la ville, située sur sa colline et autour de laquelle se forme un mélange hétéroclite d'ethnies: Italiens, Japonais, Bulgares, Allemands, Espagnols, Portugais, parmi lesquels se trouve le peintre du Banat, Marcu, et tous ensemble forment un creuset ethnique dans lequel tous les préjugés s'évanouissent.

Ce milieu est authentique et singulier grâce à sa dimension multinationale, qui se reflète dans les chants, les costumes, les styles et les coutumes de chaque ethnie. Sur les marches de la cathédrale, les jeunes Hongrois fredonnent leurs mélodies traditionnelles, tandis que les Mexicains, vêtus de ponchos aux couleurs vives et coiffés d'énormes chapeaux, jouent de la guitare. Les gens se reconnaissent à travers les chants et les danses; leur identité est renforcée par ces symboles et constitue en même temps un « bouclier » de résistance contre les pressions d'autres groupes dominants.

**L'identité individuelle devient plurielle**

La langue assure le transfert culturel, parfois de manière offensive. Par exemple, la Bulgare installée depuis quinze ans à Paris n'a pas voulu apprendre le français, mais, pour satisfaire ses besoins, elle communique dans sa langue maternelle, obligeant les autres à interpréter ses mots bulgares.

La langue ne remplit pas seulement une fonction de communication, mais aussi celle de création d'identité. Dans le Banat, il n'y a pas de conflits interethniques et les relations restent ouvertes à l'acceptation de l'autre. L'identité individuelle s'intègre dans la collectivité, où le multilinguisme facilite l'échange de valeurs et de modèles; le résultat est que l'individu se crée une identité plurielle. Ici, le mélange des ethnies fait partie de l'ordre même du monde, car Ivo Filipovac célèbre ses 21 ans au « Casino », où l'on chante « joyeux anniversaire » en trois langues: allemand, serbe et hongrois.

L'univers titélien se caractérise par un pluralisme socio-culturel, défini par la combinaison de diverses ethnies (Imre Kokabsa, hongrois seulement par sa mère, car son père était lui-même un mélange de sang polonais et tchèque), de types de relations sociales et par l'existence de nombreuses cultures, de multiples identités et personnalités. La communication, la tolérance et la solidarité entre les groupes transforment sans cesse la culture, créant un autre type, celui de l'homme moderne.

Le sentiment d'appartenance est, en fait, la conscience individuelle de partager des expériences, des traits, des modèles, des traditions ou des expériences identitaires similaires. Ainsi, le Moldave est transpercé de douleur lorsque Costel, son ami, interprète une chanson nationale, moment où tous deux « commencent à pleurer, leurs fronts appuyés l'un contre l'autre, les larmes de l'un tombant sur le visage de l'autre, sans qu'ils sachent vraiment pourquoi ils pleurent, mais ressentent au plus profond de leur âme une douleur profonde et sourde ». [19]

L'univers de la tétralogie de Titel nous présente un « mythe supranational »[20], accompagné de ses valences associées, enveloppé d'une spiritualité spécifique à la monarchie duale, pleine de dignité et d'un catéchisme rigoureux – caractéristique, d'ailleurs, de la personnalité de l'Empereur.

C'est un monde en déclin, vécu dans un lyrisme nostalgique et sentimental, non dépourvu de convulsions, dans les nuances du parfum de la valse viennoise, de la culture Biedermeier et de l'évanescence d'une époque glorieuse. Ce monde agonisant se réfugie dans la sensualité des formes artistiques (musique, théâtre, cirque, poésie ou peinture), seules

[19] *Idem*, *Femeie, iată fiul tău*, vol. II, Editura Minerva, București, 1979, p. 42.
[20] Claudio Magris, *Le mythe et l'empire dans la littérature autrichienne moderne*, traducere din italiană de Jean și Marie Noëlle Pastureau, Editura Gallimard, Paris, 1991, p. 41.

capables de préserver l'image de la Vienne impériale et d'une conscience culturelle qui résistera au-delà de la disparition de l'Empire des Habsbourg.

En conclusion, les grands empires ne vivent pas isolés, mais leurs valeurs se reflètent ou se répandent dans le vaste environnement international ou, si l'on préfère, intersocial qui les entoure. Tout empire vit dans un devenir perpétuel, et de celui-ci se détachent sans cesse des éléments qui s'impriment sur les territoires voisins. Ainsi, le mythe de l'Empire des Habsbourg réunit sous son « égide » des peuples tels que les Hongrois, les Allemands, les Polonais, les Serbes ou les Roumains, qui sont solidarisés par le même destin historique, réunis par les mêmes souvenirs, les mêmes problèmes, les mêmes conflits et, enfin et surtout, par un modèle civilisateur. Avec la désintégration de l'Empire, les héros de cette Europe Centrale ont été « contraints » de migrer vers un autre centre.

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# TEXT TYPOLOGY AT THE CROSSROADS OF LANGUAGE AND DISCOURSE IN MULTICULTURAL CONTEXTS

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***Abstract:*** *This article re-examines and expands the concept of text typology by situating it at the intersection of language structure and discursive practice, with particular attention to multicultural communication. It synthesizes classical functional, semantic, pragmatic and rhetorical typological frameworks with contemporary discourse-oriented approaches, including genre theory, sociocultural pragmatics and multilingual communication studies. The distinction between text as a linguistic product and discourse as a socially situated process is emphasized as a central theoretical axis, enabling a reinterpretation of typology as a dynamic instrument operating across structural and communicative levels. Within this perspective, the article analyzes how traditional text types - narrative, descriptive, argumentative, expository and dialogic - are shaped by cultural influences, rhetorical conventions and pragmatic norms in diverse communicative environments. According to the present study, text typology, redefined through discourse and multicultural approaches, offers a useful analytical perspective for understanding contemporary global communication and contributes meaningfully to ongoing debates in text linguistics, discourse analysis and intercultural communication.*

***Keywords:*** *text typology, discourse analysis, multicultural communication, functional text models, cultural discourse patterns*

## Introduction

The complex and multidimensional character of text has attracted considerable attention in linguistics for several decades, thereby contributing to the establishment of text linguistics as an independent field of study. Alongside this substantial engagement, text typology has also gained prominence as a key area of research, seeking to organize and categorize the various forms through which texts are created, structured, and interpreted. However, despite extensive theoretical work, no broad consensus has been reached concerning the definition of text, the principles underlying its classification, or the demarcation of text types - an issue that continues to provoke ongoing debate within linguistic and discourse studies.

As an object of investigation in rhetoric, stylistics, and literary theory, the text as a unit has long attracted scholarly attention. From the second half of the twentieth century onward, its complexity prompted linguists to move beyond sentence-based analysis and to focus on larger units of communication, namely the text. The emergence of text linguistics in the 1970s therefore reflects this shift, emphasizing that text cannot be reduced to a purely formal construct, but must instead be understood as a complex, multidimensional phenomenon. Consequently, successive attempts to define text have either introduced new conceptualizations or expanded existing ones to account for dimensions that had previously remained marginal or insufficiently explored.

One of the dimensions that has proven decisive in contemporary linguistic theory concerns the relationship between text and discourse. As Adam (2009, p. 11) observes, understanding text as the product of the act of speaking inevitably compels linguists to engage with the conceptual distinction between text and discourse, despite the theoretical risks and complexities such a distinction entails. Text, understood as the product of the act of communication, cannot be fully explained without reference to discourse as the process through

which meaning is constructed in a concrete communicative situation. In this context, to avoid conceptual ambiguity, this study adopts the perspective proposed by E. Coseriu, who distinguishes between language as **activity** (*energeia*) and language as **product** (*ergon*). From this point of view, text and discourse are not opposing notions, but complementary perspectives on the same linguistic reality: discourse designates the dynamic process of verbal interaction, while text refers to the result of this process (Coseriu, 2000, pp. 236-238). This distinction provides a necessary theoretical foundation for reconsidering text typology beyond strictly formal or structural criteria.

Drawing on the foregoing analysis, each individual text can be viewed as a realization of a more general text type. According to Bell (1991, p. 202), ". . . individual texts resemble other texts and it is this resemblance which is drawn upon by the text-processor in 'making sense' of the text." Consequently, Bell argues that ". . . each individual text is a ***token*** - a realization - of some ideal ***type*** which underlies it . . .". Building on Bell's observations, texts resemble one another in systematic ways, and these similarities facilitate comprehension by enabling interpreters to recognize underlying typological patterns. At the same time, the notion of text type covers a vast and heterogeneous range of textual manifestations, raising fundamental questions concerning the principles and limits of classification. As de Beaugrande and Dressler observe, text typology does not offer rigid taxonomies, but rather heuristic models that support the production, interpretation, and processing of texts. Communicative conditions are too varied to permit absolute categorizations, which explains the fluid boundaries between central and peripheral text types (de Beaugrande & Dressler, 1981, p. 182).

Given the theoretical considerations outlined above, in contemporary communicative environments marked by globalization, multilingualism, and cultural diversity, these issues acquire renewed relevance. Traditional typological models, while theoretically valuable, require reinterpretation in light of discourse-oriented and culturally sensitive approaches. The present study builds on and extends earlier research on text typology, revisiting classical typological models and reinterpreting them from a discourse-oriented and multicultural perspective. Accordingly, the present article aims to re-examine text typology at the crossroads of language and discourse, emphasizing its role as a dynamic analytical framework rather than a static classificatory system. By bringing together classical functional typologies and contemporary discourse-oriented approaches, this study advances a framework in which text types are understood as flexible, context-sensitive configurations shaped by communicative practice and cultural conditions. The objectives of the study are threefold: to clarify the conceptual distinction between text and discourse, to extend classical typological models toward discourse analysis, and to highlight the relevance of text typology for understanding communication in multicultural contexts.

## Text and Discourse: A Conceptual Distinction

The distinction between text and discourse, already highlighted as central in the preceding discussion, represents a fundamental issue in contemporary linguistic theory and constitutes a necessary starting point for any discussion of text typology. Traditional approaches often treated text as an autonomous linguistic product, defined primarily through formal and structural criteria. However, developments in text linguistics and discourse studies have shown that such a perspective is insufficient for capturing the complexity of communicative phenomena.

Building on this distinction, discourse may be understood as the broader communicative framework within which texts are produced and interpreted. From a discourse-oriented perspective, meaning does not arise exclusively from textual structure, but emerges through the interaction between linguistic form, communicative intention, and contextual

parameters. Consequently, texts cannot be treated as autonomous units, but rather as instances of discourse practices determined by the conditions of their production and reception.

An important implication of this view concerns the distinction between cohesion and coherence. Cohesion refers to the explicit linguistic means that ensure linear connectivity within a text, including devices such as reference, substitution, ellipsis, conjunction, and lexical relations. As Bell observes, cohesion functions at the level of textual form and accounts for how clauses and sentences are linked through lexico-syntactic means. Coherence, in contrast, operates at the level of discourse and concerns meaning construction in use. It depends on the interpretive processes undertaken by language users, who integrate linguistic information with contextual knowledge, shared expectations, and communicative intentions. In Bell's terms, coherence refers to the semantic organization of sentences and their interrelations, which together constitute an underlying structure of meaning that cannot be inferred solely from surface-level linguistic connections. Ultimately, coherence cannot be reduced to purely formal indicators, as it is dynamically constructed within the communicative act and varies according to genre, situational context, and prevailing cultural conventions (Bell, 1991, pp. 149–150, 161–163).

This discourse-based understanding of coherence challenges the notion that textual structural or formal integrity is an inherent property of texts alone. The same textual structure may be interpreted differently across communicative contexts, depending on participants' background knowledge structures and pragmatic expectations. Such contextual diversity supports the view that discourse is the primary domain in which meaning is constructed through interaction, while text represents a relatively fixed outcome of this process, accessible to analysis only when situated once again within its context of use.

Within this discourse-oriented perspective, the relationship between text and discourse acquires particular relevance for text typology. If coherence is discursively constructed and context-dependent, text types cannot be defined solely on the basis of structural features. Instead, they should be understood as conventional responses to recurring communicative situations, shaped by discourse norms, communicative purposes, and social practices. This perspective supports a flexible approach to typology, in which text types are conceived as prototypical categories with permeable boundaries rather than as fixed and mutually exclusive classes.

## Classical Approaches to Text Typology

Classical approaches to text typology have emerged from the attempt to identify recurrent patterns in textual organization and to establish criteria for classifying texts beyond the level of the sentence. Despite significant theoretical diversity, most typological models converge around the idea that texts can be grouped according to dominant communicative functions, structural features and cognitive orientations. As emphasized in text linguistics, text typology does not aim to impose rigid taxonomies, but rather to provide heuristic frameworks for identifying and explaining regularities in textual production and interpretation (de Beaugrande & Dressler, 1981; Hatim & Mason, 1990; Adam, 2009).

One influential direction in classical typology is the functional and cognitive approach, which classifies texts according to their dominant communicative purpose. In this perspective, text types such as narrative, descriptive, argumentative, and expository are defined not by formal markers alone, but by the cognitive operations and communicative intentions they activate. Werlich's model, for instance, associates text types with basic modes of cognition, while Adam further refines this view by emphasizing the prototypical nature of textual categories. Texts rarely correspond to a single pure type; instead, they display varying degrees of dominance and hybridization, an observation that informs and extends ongoing research within functional and cognitive models of text typology.

Another major contribution to text typology derives from text-linguistic and communicative approaches, particularly those developed by de Beaugrande and Dressler (1981), as well as by Hatim and Mason (1990). From this perspective, text types are understood as conventionalized models of communicative acts, shaped by textuality standards such as cohesion, coherence, intentionality, and acceptability. Typology is thus linked to text processing and communicative efficiency, rather than to formal classification alone. These authors, in their respective models, stress that typological categories function as interpretative guides, helping both producers and receivers to anticipate and process texts within specific communicative situations.

The relationship between text type and genre has also played a central role in typological debates. Taken together, Biber's corpus-based investigations - from his early work on text typology (1989), through the development of a multidimensional account of register variation (1995), to its updated large-scale empirical application in a corpus-based grammar of spoken and written English (2021) - highlight the limitations of purely intuitive classifications, demonstrating that patterns of textual variation frequently cut across traditional text-type and genre categories. In this context, Newmark (1988) and Trosborg (1997) draw attention to the relevance of text typology for applied fields such as translation, where identifying the dominant textual function and communicative purpose is essential for effective meaning transfer. Together, these approaches reinforce the view that typology operates at the intersection of linguistic form, communicative purpose, and contextual constraints.

A common conclusion emerging from these classical approaches is that text typology cannot provide exhaustive or absolute classifications. Communicative conditions are too diverse, and texts too flexible, to allow for strict boundaries between types. Text types are therefore best understood as dynamic models rather than fixed categories, open to variation, overlap, and contextual adaptation. This understanding prepares the transition toward discourse-oriented perspectives, in which typology is further reinterpreted in relation to social practice, cultural norms, and communicative interaction.

**From Text Typology to Discourse-Oriented Typology**

While the foundations of this discussion were outlined in earlier work (Pleșca, 2019), the present article advances the analysis by integrating discourse-oriented and multicultural approaches that respond to contemporary communicative realities.

Classical models of text typology have provided valuable analytical tools for identifying recurrent textual patterns and dominant communicative functions (Werlich, 1976; Adam, 2009). However, these models were developed primarily within a text-centered framework and therefore tend to privilege relatively stable structural and functional criteria. While such approaches remain theoretically relevant, several scholars have argued that they require reconsideration in light of contemporary discourse studies, which emphasize the dynamic, situated, social and pragmatic dimensions of communication (de Beaugrande & Dressler, 1981; Hatim & Mason, 1990).

A discourse-oriented perspective shifts the focus from text as an autonomous product to text as a realization of communicative practices shaped by context, intention, and interaction (Fairclough, 2013; Gee, 2014). From this viewpoint, typology no longer functions as a classificatory system based solely on formal features, but rather as an interpretative framework capable of accounting for how texts operate within concrete communicative situations. Text types are thus understood as conventionalized discourse patterns, whose realization varies according to social norms, cultural expectations, and pragmatic constraints, as demonstrated by corpus-based analyses of register and discourse variation (Biber et al., 2021; Hatim & Mason, 1990).

This reconceptualization has important implications for text typology in multicultural contexts. Globalization and increased linguistic and cultural mobility have intensified contact between discourse traditions, leading to greater variability and convergence in textual forms. Communicative practices are increasingly influenced by multiple cultural frameworks, affecting rhetorical organization, argumentation strategies, and modes of interaction. As a result, typological categories cannot be treated as universal or culturally neutral, but must be interpreted in relation to the discourse communities in which they are produced and received.
Within a discourse-oriented approach, typology becomes a flexible analytical instrument that negotiates between linguistic structure and social meaning. Instead of focusing solely on fixed categories, it emphasizes the main trends while allowing for flexibility, adaptation to context, and innovation. This perspective not only extends classical typological models, but also strengthens their analytical scope in the study of contemporary communicative phenomena, particularly those emerging in multilingual and multicultural environments.

**Functional Text Types in Contemporary Communication**

Building on earlier functional approaches to text typology (Werlich, 1976; Plești, 2019), traditional classifications commonly distinguish between narrative, descriptive, argumentative, expository and dialogic text types, based on their dominant communicative functions. This functional perspective has proved particularly influential in text linguistics, as it foregrounds communicative purpose rather than purely formal criteria. At the same time, it has consistently emphasized that text types should not be understood as rigid or mutually exclusive categories.

From a discourse-oriented viewpoint, functional text types are more accurately described in terms of functional dominance. Texts rarely instantiate a single, homogeneous type; instead, one communicative function typically prevails while others remain present in subsidiary or supportive roles. Narrative texts, for example, frequently incorporate descriptive sequences in order to construct coherence and contextual meaning, while argumentative discourse often relies on expository and narrative elements to enhance persuasion and intelligibility. Dialogic structures, in turn, permeate a wide range of communicative practices, extending well beyond conversational exchange into institutional, academic and digital discourse.

This functional dynamic interplay reflects the fact that text types function as conventionalized communicative strategies rather than as fixed textual forms. Their actual form in use is conditioned by contextual factors such as communicative intention, audience expectations, interactional norms, and pragmatic constraints. As suggested in earlier research on text typology (Plești, 2019), identifying a dominant function remains crucial for interpretation; however, this does not preclude the coexistence of multiple functional dimensions within a single text.

Contemporary communicative environments further intensify these tendencies toward cross-functional integration. Globalized interaction, digital media, and multicultural contexts encourage the combination of narrative, argumentative, and dialogic features within single communicative events or speech acts. In such settings, functional text types adapt to complex pragmatic goals and culturally diverse audiences, making rigid typological boundaries increasingly inadequate.

**Conclusion**

This study has advanced a dynamic and discourse-sensitive approach to text typology grounded in an integrative theoretical framework. Drawing on Jean-Michel Adam's conception of text as the product of the act of speaking and on Eugenio Coseriu's distinction between language as **activity** *(energeia)* and language as **product** *(ergon)*, the analysis has emphasized

the complementary relationship between text and discourse as analytically distinct yet interdependent dimensions of linguistic activity. From this perspective, text cannot be adequately described as an autonomous linguistic object, but must be interpreted in relation to the discursive processes through which meaning is produced and negotiated.

Building on Bell's view of individual texts as realizations of underlying text types, on Werlich's functional and cognitive classification of texts, and on de Beaugrande and Dressler's understanding of typology as a heuristic rather than a rigid classificatory system, the study has shown that text types are best understood as conventionalized patterns shaped by communicative purposes, discourse practices, and sociocultural contexts. Classical functional classifications, while theoretically valuable, require reinterpretation in light of discourse-oriented approaches that foreground contextual variability, functional dominance, and cross-functional integration.

Viewed collectively, these perspectives support a reconceptualization of text typology as a flexible analytical framework that may help account for the diversity of contemporary communicative practices. In multilingual and multicultural environments characterized by rapid social and technological change, text typology continues to offer explanatory value, particularly insofar as it integrates linguistic structure with discourse dynamics and cultural meaning-making. By situating text typology at the crossroads of language and discourse, the present study seeks to contribute to ongoing debates in text linguistics and discourse analysis and to highlight the continued importance of typological models for understanding global communication.

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# WRITING THROUGH THE SPIRAL: JOHN GREEN AND OCD

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***Abstract:*** *This article explores the manner in which John Green's personal experience with Obsessive Compulsive Disorder (OCD) shapes his writing, particularly in "Turtles All the Way Down". Drawing on interviews and close reading, it examines how Green translates intrusive thoughts, spirals and compulsive patterns into narrative form. His lived experience informs the novel's structure, voice and psychological depth, resulting in an unusually authentic portrayal of OCD in Young Adult fiction. Green's work demonstrates how an author's mental health challenges can become a creative force, shaping both character representation and innovative storytelling techniques.*

***Keywords:*** *mental health, OCD representation, young adult fiction, thought spirals, Obsessive Compulsive Disorder*

John Green was born on the 24th of August 1977 in Indianopolis, Indiana, the main setting of his novel *Turtles All the Way Down*. His early life experiences laid the groundwork for his empathetic and introspective worldview. In several interviews, Green mentioned that a pivotal biographical element that significantly influenced his literary trajectory was the year in which he worked at a children's hospital. Being exposed to the raw realities of illness, mortality, the inability to alleviate the pain of such innocent souls and the profound resilience of young people facing unimaginable challenges, deeply inspired his debut novel, *Looking for Alaska*, which was published in 2005 and grapples with themes of grief, loss and the search for meaning in the face of suffering, receiving the Printz Award for it.

Green is best known for his young adult fiction, which includes novels such as *Paper Towns* or *The Fault in Our Stars*, both of them having been made into famous movies. The author is also appreciated for his introspective prose and his ability to explore complex emotional and psychological themes in a language that is accessible to young adult and adult readers alike. He has had several of his books adapted into movies, further increasing his cultural visibility. His stories occupy a unique space in contemporary literature through their exploration of complex emotional landscapes that are profoundly influenced by Green's own lived experiences, particularly his lifelong struggle with Obsessive Compulsive Disorder, whose intrusive thoughts and compulsive behaviors began in adolescence.

His career as a writer was also amplified by the popularity of his YouTube channel, *vlogbrothers*, co-run alongside his brother Hank. What started in 2007 as a simple conversational experiment in which the two brothers were "sending" each other messages about their days, soon transitioned into a vibrant online community, fostering discussions on a variety of topics from science, current events, but also physical and mental health. Through this platform, Green began to openly discuss his personal experiences with OCD and his honest approach laid the groundwork for a profound and explicit engagement with a global audience, who may identify themselves in the struggles he described. With the help of his videos, Green cultivated a candid and deeply personal dialogue that extended beyond the confines of his published works.

Understanding key biographical elements of his life illuminates the genesis if his literary themes and the nuanced manner in which he approaches the stigmatized terrain of mental health. *Turtles All the Way Down* appeared as a cathartic experience, the novel being written after a severe period in which he struggled with OCD. In an interview with NRP, Green

mentioned that he decided to write a novel in which the protagonist has OCD due to a really poor period of mental health in which he was unable to control his thoughts, mentioning that "coming out of that period, this was kind of the only thing that I felt that I could write about" (Gross), which may suggest the therapeutic nature of writing, the idea that some experiences are far too challenging to be processed without laying them on a piece of paper in order to make sense of what he went through. It can also imply the vulnerable and authentic content of the final product, as the novel might not have been about a topic that he wanted to share with the world, but it was all he could write about, being not a choice, but almost a necessity. His confession may also hint a limitation or creative block, as other topics felt inaccessible after that severe episode.

In another interview, Green was asked to describe his experience with OCD, to which he replied that it feels as if "you just have a worry that kind of crosses your bow, and then another one, and then another one, and then many more. And it becomes like a snowstorm, just absolutely blinding, impossible to see anything other than the fear. And that's a really difficult, really scary experience because then it feels like you're not in control of your own thoughts" (Martin). This is not the first time that Green has compared obsessive thoughts to a snowstorm, as in *Turtles All the Way Down* he introduced a poem written by Edna St. Vincent Millay, that said "blown from the dark hill hither to my door/three flakes, then four/arrive, than many more" (Green 116). The author makes reference to this poem multiple times while promoting the book and it may suggest that blizzards are unpredictable, and while one may identify the first few snowflakes, in this case the first intrusive thoughts, as minutes pass, they become countless, thus the snowstorm begins and the thought spiral is out of control.

In an interview with The Guardian, Green confessed that he has had OCD since childhood and that for a long time it was very difficult to discuss about it because he felt a lot of embarrassment. His teenage years, as described in an interview with Today, were "utterly unique and terrifying and disgusting and horrible" (Etienne).

John Green has been very open about his experience with OCD and he has often discussed about the debilitating nature of his condition, mentioning that during severe periods he was unable to function properly in the world. Despite his openness, he never mentioned the type of intrusive thoughts and compulsions he engages in as he said that it is too vulnerable to share, however, he hinted that similar to his protagonist, Aza, he has a fear of contamination from micro-organisms. In a YouTube video he mentioned that he is sometimes caught repeatedly checking his food for contamination, or spending hours googling what would happen if he ate moldy bread. He mentions that he does not repeat these types of actions to be eccentric, but he will do anything in his power not to be strangled by a thought. (vlogbrothers)

Green confessed that while in a spiral, he finds it difficult to focus or observe anything else outside of himself, which is one of the reasons why he felt frustration with the entertainment industry when they constantly portrayed OCD characters as being great detectives and having unique observational abilities. It was small details such as this one that convinced him to want to have contractual control in the *Turtles All the Way Down* movie, in order to avoid inaccurate depictions and to ensure that Aza's struggles were neither romanticized nor stereotypical.

He revealed that one of his biggest fears while writing the book was that he would continue all the lies and dishonesty surrounding the disorder. While movies, TV shows and novels pictured characters with Obsessive Compulsive Disorder as having superpowers and great detective skills, his personal experience led him to believe that not only did he not possess any special powers, but he was also a freak due to the many hours he lost worrying and performing the compulsions needed to alleviate the anxiety.

For him, OCD feels as if someone else is in charge of his life, that he is just along for the ride, which can feel terrifying, especially when he is in the thrall of his obsessive thoughts,

mentioning that "thoughts that come from outside of me sort of hijack my consciousness" ("What OCD is like" 00:01:04-00:01:06), suggesting a lack of control and feeling powerless against his own mind. Sometimes his obsessive thoughts can take days, weeks or months, making it difficult to function in the world. While in the snowstorm, he feels a great amount of guilt, that he is unable to be the father and the husband that he wants to be.

Even though he was diagnosed only when he was an adult and started getting treatment in his 30s', he revealed that getting a name for his struggles was a profound relief and it provided a framework for the internal turmoil that had haunted him for decades. He credits his family as his biggest motivator to pursue treatment, that consists of medication and Exposure Response Prevention Therapy, shortly known as ERP, which is a type of therapy designed to treat OCD by gradually exposing the individual to activities, thoughts and objects that trigger their obsessions, while preventing them from engaging in their compulsions. The purpose of ERP is to help individuals tolerate anxiety, deconstruct their irrational thoughts and reduce the need of compulsive behaviors, that eventually leads to breaking the cycle of OCD.

On his Instagram account, Green opened about the challenges of OCD and praised the fact that "blessedly is treatable" and mentioned ERP therapy, saying that "it has absolutely changed my life. ERP can be uncomfortable but the rewards of it are so real. My life was a spiral that got tighter and tighter and tighter until ERP allowed my world to expand again" (Green 2024).

John Green's experiences with OCD heavily influenced his 2017 novel, *Turtles All the Way Down*, in which Aza, the protagonist experiences intrusive thoughts spirals that mirror Green's own. He confesses that one of the main reasons for integrating OCD in his fiction was a desire "to find some kind of form or expression that would shake it out from within me and allow me to look at it" (Flood).

In an interview with Salon, Green confessed that he wanted the book "to be a detective story, but one where the plot keeps getting sidelined by this person's actual inability to be a detective because they're so consumed by their own obsessive thoughts" (Ferrigine). He also mentioned that writing the book, he wanted to find a way of talking back to the person he was at 16 and help himself understand the struggles he faced and let his own self know that eventually things will get better, even though it did not seem like it.

Through Aza's experiences, Green offers a raw and unflinching portrayal of the internal chaos of OCD, moving beyond simplistic or sensationalized depictions. On multiple occasions he stated that too much attention goes to compulsive behaviors which are visible, when in reality the turmoil of the condition starts with the thoughts. As a result, he creates a book in which he meticulously details the nature of obsessions, the persistent, unwanted thoughts that latch into the mind, and the compulsions, both visible and invisible, that Aza employs in a desperate attempt to regain control and diminish her anxiety.

The writer does not pathologize Aza's experiences but rather presents them as an integral, challenging part of her existence and it highlights the isolating nature of OCD, which affects not only the individual but also family, friends and loved ones. Her friendships are strained by her disorder, as she finds difficulty in connecting genuinely by articulating her irrational fears, but it also shows her friends' struggles to comprehend the extent of her internal suffering or to provide support.

Through elaborate descriptions of intrusive thoughts that are marked in the novel through italics, continuous, unpunctuated block of text, Green showcases the difficulty in articulating the illogical yet intensely real fears and the constant battle to distinguish between rational thought and the insistent whispers of the disorder. He manages to depict the internalized nature of OCD, by showing how much of Aza's turmoil occurs within the confines of her own mind and he also portrays the immense effort Aza makes in order to maintain an outward feeling of normalcy while her internal world is a constant torture. This authenticity

resonates with readers who grapple with similar experiences and offers a crucial window of understanding for those who do not. Moreover, by reading about Aza's severe episodes of anxiety, readers can understand that while many people seem to be doing just fine on the outside, many mental disorders, such as anxiety or depression are internal and just because one is unable to see a physical wound, it does not mean that the person is not suffering or that there is no sickness or problem.

It can be said that Aza serves as an extension of Green's psyche, a method of exploring OCD from inside out, by delving into the protagonist's internal experience, allowing readers to inhabit her thought process and it provides an intimate look at how the disorder affects cognition and emotion. The structure of the novel mimics the condition it portrays, being repetitive, looping and fraught with internal contradiction.

In interviews promoting the book and later the movie, Green emphasizes that for him, and for Aza, the "O" in OCD, the obsession, is the primary issue as everything starts with intrusive, disruptive and distressing thoughts that lead to compulsions as a way to manage the fear. He wanted to include this idea in the book, to show that the thoughts, not the compulsions are the real issue in Obsessive Compulsive Disorder.

When asked about his process of writing, Green implied that there are stories he wrote in the middle of people, giving an example of how he wrote one of his novels mostly in a Starbucks, but with *Turtles All the Way Down* he confessed that the plot "was so interior that I wrote most of it in bed or in my chair alone in my room or in the basement just trying to really minimize the amount of stimulus that I was experiencing so that I could focus internally and focus on the way down deep stuff that's hard to find language for" (Ferrigine).

Being a deeply personal narrative, it is not uncommon for him to feel overwhelmed, especially while describing severe episodes of intrusive thoughts, while dealing with them himself. In one of the vlogs between him and his brother he mentions that there was no clear line between him and Aza as their thoughts spiral in ways that are very similar (vlogbrothers). Moreover, for the New York Times he stated that he "wanted to write a story where the narrator's illness shapes the narrative structure itself. That's how OCD works – it doesn't let you escape yourself" (Senior). Green has repeatedly said that *Turtles All the Way Down* was the most difficult book he has ever written, due to the intensely personal nature of the subject matter that forced him to revisit and articulate the very fears that have tormented him for years. However, while the book might have been written as a cathartic experience, he acknowledged that even though writing it was a personal necessity, it did not magically alleviate his symptoms and the novel was never intended to be a cure for his OCD or a definitive statement of the disorder for others. His main desire was for the book to resonate with readers that face challenges akin to his own, hoping that they would find recognition, validation and a deep sense that they are not alone, while for those without the disorder, it was meant to foster empathy and a deeper understanding of the internal realities of mental illness. His work serves as a powerful reminder that the internal landscapes of our minds, with all their complexities and challenges, are worthy of exploration and understanding.

Green advocates for OCD awareness by using his social media platforms, either through posts or vlogs uploaded to his YouTube channel and he always speaks openly about the realities of the condition, fighting the stigma surrounding mental health.

Through his work, especially *Turtles All the Way Down*, he wanted to offer authentic representation, destigmatize mental illness by openly discussing his own struggles and then embedding these experiences within a compelling narrative. Furthermore, including OCD in a story allowed Green to explore the fundamental human experience of uncertainty and control. At its core, OCD is an anxiety disorder, based on uncertainty and a constant need to gain control over unpredictable situations as one navigates through life. This theme of needing to be in

control and fear of the unknown may resonate deeply with the human world as individuals constantly grapple with the inherent uncertainties of life.

John Green's approach towards mental illness underlines the idea that OCD is not a metaphor, but a concrete illness, that even though is not always visible, it exists and affects countless people around the world. His commitment in portraying the condition as a real disorder is a crucial element in his destigmatizing efforts. He champions the idea that mental illness is a real illness, not a moral failing and that people suffering from various mental disorders are unable to simply think their way out of it, as many people would tell a depressed person to think happy thoughts or an anxious one would be told to stop worrying so much.

Green advocates for honest and open dialogue about mental health and he underscores the importance of seeking professional help, mentioning multiple times the enormous benefits he had from medication and therapy. His message is one of hope and resilience, demonstrating that it is possible to live with a debilitating mental condition. Being a constant promoter for OCD, John Green was awarded in 2016 the Illumination Award by The International OCD Foundation.

Beyond his direct experiences, cultural influences also shaped Green's depiction of metal health. Growing up in a society where mental illness often carries stigma, his openness about his own problems and his empathetic portrayal of Aza can be seen as a conscious effort to challenge these norms.

His constant online presence and inclusive approach during interviews have also likely fostered a greater sense of empathy and understanding towards one's peers and emphasized the importance of open discussions. The online sphere, with all its faults, has also provided individuals with platforms to share their stories and connect with others facing similar struggles.

As a conclusion, *Turtles All the Way Down* stands as a pivotal text in young adult literature for its portrayal of mental illness and obsessive thoughts and Green's ability to humanize OCD fosters empathy, inclusion and identification. By presenting the condition as a part of one's life, he indicates that no matter the condition that one suffers from, everyone deserves understanding, compassion and representation.

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# DISCOURSE ANALYSIS IN THE NOVEL „CONCERT DIN MUZICĂ DE BACH”

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***Abstract:*** *The analysis of discourse in the study “Analiza discursului îm „Concert din muzică de Bach” reflects a metalinguistic function - psychoanalytic reading, the appeal to connotation, the stylistic function and the calophilic style due to the expressive valences of the parts of speech.*

*The mode also refers to direct style, indirect style and narrated discourse and all of these are found combined in the writer’s work. The indicative mode, with its different valences – present, imperfect, perfect simple, more-than-perfect, future, even in its popular version helps to detail the event plan in indirect style.*

*“Concert…” is a modern novel, with an omniscient narrator and a heterodiegetic vision. Sometimes, the author makes the omniscient voice of the narrator be doubled by another voice, that of the reflecting character.*

*From the direct to the indirect style, from dialogue and monologue to narration and description, it is easy to move, and the monologues are always an opportunity for the analysis of the psyche, forming the individual stylistic imprint of the author. Hortensia's art illustrates the coordinates of the psyche, of human experiences, therefore the coordinates of life, illustrating that well-known desire that literature is life, which is why the style is anti-calophile in places. The analysis of the subconscious takes precedence over the conscious.*

*If the symbolic function occupies a secondary role in the texture of the work, the symbolic axis that orders the event plan is given by the lexeme "concert" whose occurrence is detectable even from the title of the novel "Concert of Bach's Music", signifying spiritual relaxation.*

*Writing a psychological novel par excellence, it was normal for numerous literary critics to praise this capacity of the author to analyze the psyche, with the intuition and finesse of a psychoanalyst.*

*The concert provides the function of balancing psychic experiences, of escaping from everyday life, of temporary amnesia of conscious processes, of hiding hereditary traits and blemishes on the conscience*

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Analiza discursului reflectă o funcţie metalingvistică - lectura în cheie psihanalitică, apelul la conotaţie, funcţia stilistică şi stilul calofil datorită valenţelor expresive ale părţilor de vorbire. Exemple de figuri de stil sunt numeroase de la epitetul depreciativ – ironic „*buna Lina”*[1], *„bietu Doru”*[2], *„simpaticul văr Lică”*[3] la comparaţia amplă „*Elena primise ştirea cu gravitate, ca o castelană medievală, care are puteri judiciare şi executive asupra feudalităţii familiale în lipsă de şef bărbătesc”*[4] sau metafore ca aceea care vizează lipsa de inteligenţă a Siei, cu rol caracterologic *„Sia, infirmiera, era un bloc impermeabil care slujea de adăpost unor gânduri puţine, dosnice, încăpăţânate”*[5]. Antiteza poate fi urmărită în cazul personajelor Lică şi Sia Petrescu, opoziţia tată - fiică find evidentă în privinţa vioiciunii lui Lică, personajul vagabond şi a încetinelii Siei, dar şi a frumuseţii demonice a primului personaj în opoziţie cu

[1] Hortensia Papadat-Bengescu, op.cit., p. 17.
[2] *ibidem.*
[3] *idem*, p.10.
[4] *idem* p. 126.
[5] *idem* , p. 8.

urâţenia Siei, fie a spiritului pragamtic al tatălui, opus prostiei ce o caracterizează pe Sia. Discursul ia forma exprimării simbolice atunci când păcatul Siei apasă în mediul Rimilor: *„Furtuna, care face vârtej pe locul necurat, nu se dezlănţuise, aşa că răul mocnea pe loc.”*[6]. Lina este un personaj descris cu ajutorul oximoronului: fondul său sufletesc rău exclude epitetul *buna* Lina. Comportamentul său malefic vine în contrast cu acest epitet depreciativ-ironic *buna* Lina, mai ales când refuză să-şi ajute fiica bolnavă: *„Buna Lina printr-o grozavă surpare de valori, deveni rea. Răutatea celor buni, proaspătă, neobosită, nesocotită, mereu susceptibilă, mereu agresivă, Ca cineva închis într-o casă necunoscută, încercând pe la uşi şi ferestre bănuitor, cu ochi de asasin; pândind de după colţuri gata să lovească, cu mişcări zăpăcite, necumpătate, dibuind în întuneric şi duşmănie – aşa era răutatea Linei.”*[7]. De fapt, personajul şi-a dat la o parte masca bunătăţii pentru a arăta cine este în fond: o mamă fără suflet.

Categoriile narative de mod, timp, persoană şi aspect se înscriu în acelaşi sistem modern: sistemul temporal este acelaşi în tot ciclul Hallipa, se narează aparent obiectiv, într-o viziune ce depăşeşte graniţele obiectivităţii prin personajul reflector. Monologurile interioare sunt o marcă a ubicuităţii auctoriale. Regăsim accente de subiectivizare a naraţiei prin colportarea ştirilor de către Mini şi Nory. Mesajul denotativ ocupă un spaţiu minuscul, masivitatea spaţiului fiind ocupat de planul psihologic. Repetiţia demonstrează caracterul structural al operei Hortensiei Papadat-Bengescu, exemplul cel mai elocvent fiind repetiţia concertului, devenit lait-motiv. Elemente recurente precum concertul conferă caracter structural naraţiunii.

*„Prin «Concert din muzică de Bach» d-na Papadat-Bengescu smulge biruinţa geometriei în spaţiu, proprie romanului. (...) În jurul concertului, pivot de confluenţă a tuturor, se ţese o triplă dramă a partenerilor simetric distribuiţi în structura romanului; după realizarea formulei de obiectivitate, scriitoarea realizează şi arhitectura compoziţiei.*[8]

Modul se referă şi la stil direct, stil indirect şi discursul povestit şi toate acestea se regăsesc combinate în opera scriitoarei.

### a. CATEGORIA TIMPULUI

Modul indicativ exprimă acţiuni sigure, ca de exemplu relaţia certă dintre personaje: *„Marcian era văr bun cu Maxenţiu”*[9]. **Modul indicativ**, cu diferitele sale valenţe – prezent, imperfect, perfect simplu, mai-mult-ca-perfect, viitor, chiar în varianta sa populară ajută la detalierea planului evenimenţial în stil indirect: „Sia, în schimb, *se gândi [perfect simplu]* că *o să vie [viitor popular ce redă o dorinţă a personajului]* ea şi ziua când *n-o să* mai *sune [viitor popular]* unii şi alţii la orice moment, că *o să vie [viitor popular]* ea ziua când *n-o să* mai *ceară* la orice lucru *voia [viitor popular]* cucoanei Lina. Cu gândurile astea frumoase *repetă [perfect simplu]*mai aspru: - Tanti, sună! Într-adevăr, se auzise a doua oară, timidă, tremurătoare, soneria.”[10]

**Imperfectul** are rol în descrierea personajelor: *„Doctoriţa Lina, bondoaca lui soţie, era afonă”*[11] în ale muzicii.

**Perfectul simplu şi imperfectul** alternează când este vorba de observarea şi descrierea interioarelor: *„Mini admiră un salonaş zugrăvit şi decorat cam convenţional, cu mobile cam presărate, dar frumoase, cumpărate, se vede, de la o casă bună, dar fără adaosul nici unui obiect mai personal. Odăile de culcare, acum separate, erau de o parte şi de alta a camerei de baie. Cabinetul de consultaţie, foarte spaţios era prevăzut cu tot confortul. Se opriră aici mai*

[6] *idem*, p.181.
[7] Hortensia Papadat-Bengescu, *op.cit.*, p.189.
[8] Pompiliu Constantinescu, *„op.cit.*, p. 70 - 71.
[9] Hortensia Papadat-Bengescu, *op.cit.*, p. 98.
[10] *idem*, p.7.
[11] Hortensia Papadat-Bengescu, *op.cit.* , p. 8.

*mult. Cristalul meselor şi dulapurilor, uneltele variate, străluceau; erau acolo canapele felurite cu resorturi complicate (...).*"[12]

Incursiunile în trecutul personajelor, ca şi pasiunile lor vechi pentru a le înţelege destinul se fac tot apelând la imperfect. În felul acesta, aflăm despre Lică faptul că *„(...) nimic nu-i plăcea mai mult ca banul dobândit lesne şi prin şiretlic."*[13] Imperfectul devine modul dominant în cadrul naraţiei, a stilului indirect: *„Numărul mamelor benevole creştea mereu"*[14] în cazul Siei. Pasiunea trubadurului pentru cai este redată tot prin imperfect: *„Caii erau marea lui dragoste, mai mare poate ca femeile, sau deopotrivă."*[15]

Tot timpul imperfect ajută la reliefarea funcţiei psihice: *„Maxenţiu, în acea temniţă, trăia vegetativ şi monoton, pe când în minte, pe rând: erou şi criminal, acuzator şi vinovat, se zbuciuma fără spor."*[16]

Timpul **mai-mult-ca-perfect**, exprimând acţiuni din trecutul mai îndepărat, faţă fe timpul perfect simplu ce exprimă acţiuni recente, este folosit mai întotdeauna cu iz arhaic sub forma unui dezacord între subiectul gramatical şi predicat exprimat prin verb la indicativ, timpul mai –mult-ca-perfect: *„Raporturile [ dintre Marcian şi ceilalţi] se desenase limpede şi plăcut de la început"*[17].

Portretele fizice cu semnificaţii morale sunt realizate cu ajutorul bineînţeles al imperfectului descriptiv, faţă de imperfectul evocatic, ce redă fapte din trecut: *„Ea [Ada] aşa costelivă, era foarte trainică. Campioană la tenis, braţul slab azvârlea mingea neobosit, campioană la dans, piciorul celebru de subţire, un os cu piele oacheşă şi păroasă, manevra până la ziuă pasul sacadat al Shimmy-ului. Faţa negrivioasă şi ochii aprinşi nu arătau după nopţi nedormite nici o oboseală."*[18].

Atunci când se aminteşte de concert, un eveniment monden sau de evenimente ce sunt în strânsă relaţie cu acesta se foloseşte **timpul viitor**: *„Vă anunţ un eveniment mare pentru audiţia noastră. Paul Marcian va lua parte.*"[19] Se vorbeşte în prezentul narării despre concert la modul viitor, ca o acţiune pregătită îndelung.

Timpul prezent al **modului conjunctiv** exprimă o dorinţă, cea a aflării unei alte opinii ca în cazul lui Mini care voia *„ (...) să întrebe pe Nory ce crede despre Rimi şi despre casa lor nouă; despre viaţa şi nepoata lor cea nouă. "*[20] sau a colportării ştirilor : *„Să-i vorbească şi despre simptomele de bolnav închipuit"*[21] ale lui Rim.

Conjunctivul exprimat prin verbe de mişcare exprimă acţiuni ale lui Lică, iar acesta este combinat cu verbul impersonal *„era"* exprimând iminenţa: *„- Tot era să plec şi aşa!"*[22]. Modul conjunctiv, timpul prezent, diateza pasivă comunică un ordin, având valoare de imperativ: *„Ordinele erau precise: Marcian să fie primit oricând."*[23]. În alte contexte, conjunctivul poate avea valoare apreciativ-admirativă: *„- Frumos! ... Minunat! ... Lucru rar să vezi la noi în ţară o astfel de iniţiativă."*[24] spune Victor Marcian cu referire la concert. Stilul indirect-liber cu reflecţii fie al personajului Maxenţiu, fie ale vocii auctoriale, conţine verbe la modul

[12] *idem* , p. 12.
[13] *idem*, p.33.
[14] *idem*, p.35.
[15] *idem*, p.49.
[16] *idem*, p.104.
[17] *idem*, p.150.
[18] Hortensia Papadat-Bengescu, *op.cit.*, p.53.
[19] *idem*, p.149.
[20] *idem*, p.72.
[21] *ibidem.*
[22] *idem*, p.93.
[23] *idem*, p.98.
[24] *idem*, p.104.

conjunctiv: *„Pe cine să mai spioneze? De ce să se mai plângă?”*[25]. Apoi, în enunţul următor, conjunctivul exprimă o urare a Siei făcută lui Rim: *„- Dumneata să fii sănătos!”*[26].

**Perfectul-compus** îndeplineşte o funcţie constatativă în enunţuri interogative ce comunică uimirea: *„- Ai văzut cum s-a îngrăşat doctorul Rim de când e bolnav? ... Ai văzut casa lor cea nouă? ... şi pe nepoata care zic că e fata lui Lică?...”*[27] Alteori, perfectul compus comunică omniscienţa personajului–reflector Nory: *„- Ţi-am spus de mult că lui Rim îi trebuie o fată”*[28].

Într-o replică comic-tragică, în registru popular, timpul prezent şi perfect compus al indicativului exprimă un reproş, iar conjunctivul indică un fapt cert, alături de viitorul popular cu rol anticipativ: *„- Nu mai ştii de fie-ta. Mă laşi ăstora ... Te-ai dat cu prinţesele! ... Să ştii că am să mă iubesc cu moşu”.*[29].

Indecizia, greutatea interpretării faptelor de către Mini este comunicată lectorului prin modul **condiţional-optativ**, timpul perfect: *„N-ar fi putut spune de ce boala asta imaginară părea primejdioasă pentru menajul Rimilor (...)”*[30]

La un moment dat în roman, Mini se întreabă dacă Sia este în realitate fata lui Lică. Lectorul e ţinut în suspans prin răspunsul lui Nory *„- O fi! N-o fi!”*[31] care este format din verbul *„a fi”* la modul indicativ, timpul viitor popular, cu nuanţă de prezumtiv, comunicând nehotărârea.

Modul condiţional-optativ, timpul perfect exprimă acţiuni ireale, semn că acel eveniment dorit, concertul nu se concretizează, se lasă mult timp aşteptat: *„Acolo unde pianul ar fi trebuit să fie făcut de ea, Elena îşi subsstituise pe Franco.”*[32].

**Imperativul** *„-Fugi de-acolo”*[33] rostit de Nory nu exprimă ca de obicei un îndemn, o poruncă, un ordin sau rugăminte, ci conferă textului o notă comică, având sensul conotativ: *„Nici vorbă ca Rim să ştie că Sia este fata Linei”*.

## b. CATEGORIA ASPECTULUI

*„Concert…”* este un roman modern, cu narator omniscient şi viziune heterodiegetică. Uneori, autoarea face ca vocea omniscientă a naratorului să fie dublată de o altă voce, cea a personajului-reflector. Astfel, vorbind despre acţiuni cotidiene, banale din familia Rim, omniscienţa lui Nory este întărită de omniscienţa naratorului care afirmă: *„Lucrurile se petrecuse întocmai cum povestise Nory”*[34], supranumită în carte *„purtătoarea de mari noutăţi”*[35]. *„D-na Papadat Bengescu şi-a găsit în Nory un veritabil şef de clinică; un motiv mai mult să aducem omagiile noastre celei mai lucide şi vigilente directoare de sanatoriu din câte există în literatura noastră în secţia ei erotică.”*[36]

Naratorul cunoaşte chiar şi gândurile personajului, afirmând: *„Rim aştepata cu nerăbdare să i se întoarcă pledul pe picioare.”*[37]. Omniscienţa şi omniprezenţa frizează stările interioare: *„(...) Mini se uită fricos spre infirmieră.”*[38]. *„Chiar dacă minime, intervenţiile ironice ale vocii naratorului din Concert… dirijează lectura, determinând stările afective ale cititorului prin poziţia pe care o ia faţă de propriile personaje şi precizând prin aceasta unghiul moral al creaţiei şi lecturii”.*[39]

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[25] *idem*, p.111.
[26] *idem*, p.144.
[27] *idem*, p.73.
[28] *idem*, p.77.
[29] Hortensia Papadat-Bengescu, *op.cit.*, p.119.
[30] *idem*, p. 73.
[31] *idem*, p. 77.
[32] *idem*, p. 151.
[33] *idem* , p. 140.
[34] *idem*,p. 194.
[35] *idem*, p. 190.
[36] Pompiliu Constantinescu, *op.cit.*, p. 81.
[37] Hortensia Papadat-Bengescu, *op.cit.*, p. 7.
[38] *idem*, p. 9.
[39] Ioan Holban , *„Hortensia Papadat-Bengescu”*, Bucureşti, Editura Albatros, 1985, p. 140.

Hortensia este ironică şi severă cu Sia şi cu Lică: *„Sia nu întorsese capul fiindcă îi atârna greu”*; *„Chiar pe ploaie, Sia, dealtfel impermeabilă, ieşise din nou în poartă până târziu”* sau *„Lică nu înţelesese apostrofa. Limbile străine îl uimeau şi îi erau nesuferite. Nici n-avea cum să le înţeleagă, deoarece se învăţau în cărţi tot nesuferite”*[40]

Motivul pentru care naratorul apelează la incursiuni în trecutul personajelor, prin retrospectivă, ca în cazul doctorului Rim, fiul modestului vameş din Ungheni, de la care aflăm că îi revenise o moştenire de două sute de mii de lei, este pentru a înţelege logica acţiunii personajelor. Omniscienţa naratorială se manifestă şi când se dau detalii vizând relaţiile de familie şi sentimente ascunse. Doctorul Rim simţea ură şi dispreţ, sentimente pe care le camufla bine, faţă de femeia care îi era soţie şi din cauză că aceasta se căsătorise din interes. Aceste sentimente sunt adânc înrădăcinate în conştiinţă şi se vor adânci pe măsura trecerii timpului, deşi în prezent pare reabilitat. Ideea este exprimată tot prin apelul la funcţia psihică: *„Era mizeria omului cu sine pe care o cunoaşte şi n-o recunoaşte. Toate celelalte caturi ale conştiinţei lucrau însă pentru reabilitarea acelui scump dezmoştenit.”*[41]

Mini şi Nory sunt personaje creditabile, a căror omniscienţă este recunoscută chiar de narator. *„Hortensia Papadat-Bengescu nu prezintă, propriu-zis, ceea ce fac eroii, ci relatează ce li se întâmplă – relatarea, comentarea, bârfirea ca metodă de investigaţie caracterologică, iată un aspect îndelung discutat în critica noastră. Întâlnirile preopinenţilor nu sunt altceva decât ocazii căutate, pentru oficiul de spionaj şi de dare în vilag a faptelor ( tăinuite sub o înfăţişare onorabilă).* (…) *Pentru a nu cădea în păcatul implicării afective, directe – pericolul în cazul ei fiind real- Hortensia Papadat-Bengescu apelează la procedeul personajului-martor prin a cărui prismă se comentează ce se întâmplă în roman.”*[42]. Prezenţa acestor două personaje, Mini şi Nory, produce impresia de autenticitate a relatării, de exactitate: *„Nory nu exagera vorbind de confortul sălii de muzică”*[43].

### c. FUNCŢIA DE RELIEFARE A ANALIZEI PSIHOLOGICE

De la stilul direct la cel indirect, de la dialog şi monolog la naraţiune şi descriere se trece facil, iar monologurile sunt prilejul de fiecare dată a analizei psihicului formând amprenta stilistică individuală a autoarei. Arta Hortensiei ilustrează coordonatele psihicului, ale trăirilor umane, deci coordonatele vieţii, ilustrând acel deziderat bine cunoscut cum că literatura este viaţă, de aceea stilul este anticalofil pe alocuri. Analiza subconştientului primează în detrimentul conştientului. Exemple pot fi cuvintele din câmpul semantic al psihicului, al trăirilor interioare în tot romanul: „*Agitaţia* lui Mini *nu se linişti*” (p.8), „(...) *gândi* Mini*, nu* încă destul de *liniştită.*”[44] Gândurile personajelor sunt redate prin monolog interior ca atunci când Mini meditează la soarta lui Lică.

Acţiunile, gesturile personajelor sunt justificate din perspectivă psihanalitică, având legătură cu fondul sufletesc al acestora, fiind un prilej de a face analiză psihologică. Descărcările nervoase ale lui Rim în urma discuţiei cu proprietarul au rădăcini mai adânci, deoarece naratorul menţionează că au legătură cu faptul că Lina nu-i acorda încrederea ca soţ, capabil să dirijeze investiţiile financiare, şi în gelozia personajului observăm simpatia Linei pentru „*vărul”* Lică. Nervozitatea o justifică naratorul prin cheia psihanalitică: *„În clădirea fiinţei sunt multe etaje şi subsoluri ale conştiinţei. Acolo, în profunzimi, acea idee se altoise pe alta mai esenţială: (...)”*[45].

Maxenţiu este măcinat de gândul bolii mai mult decât boala în sine, iar ideea este exprimată tot prin analiza psihologică: *„Apoi orice conversaţie, orice gând se suprapunea gândurilor ce*

[40] Hortensia Papadat-Bengescu, *op.cit.*, p.50.
[41] *idem*, p. 25.
[42] Al. Oprea, *op.cit.*, p.141 - 143.
[43] Hortensia Papadat-Bengescu, *op.cit.*, p. 81.
[44] *idem*, p. 9.
[45] *idem* , p. 21.

*avea despre boala lui, monologului nesfârşit cu sine. De i se vorbea pe când el recapitula ceea ce simte în acel moment, îi trebuia o dublă încordare; de i se cerea să privească ceva, atunci când el supraveghea mişcări lăuntrice, era turburat."*[46]. Gândurile ce se suprapun devin chinuitoare pentru personaj. Personajul trăieşte mai mult în lumea sa lăuntrică; exteriorul, cum ar fi relaţia adulterină a soţiei sale cu Lică pe care ea îl avansează în funcţia de profesor de echitaţie, îi provoacă răni interioare. Totuşi boala devine subiectul principal al meditaţiilor sale. Altădată, funcţia psihică este exprimată la modul simbolic, cu ajutorul imaginilor simbolice, cu valenţe conotative. În legătură cu starea tensionată din familia Maxenţiu ni se precizează că: *„Starea asta de spirit nourată adusese o furtună."*[47]. Defectele personajelor, caracterul lor meschin sunt subliniate tot prin tehnica modernă a analizei psihicului uman: *„Scoborând astfel în subteranele conştiinţei, [Rim] găsise gândul mântuitor de a se sluji de minciună."*[48] Tot analiza psihologică redă durerea interioară a Siei, care se simţea abandonată: *„Înţelesese bine două lucruri: că Lică avea acum alte socoteli şi că pe ea o lăsase moşului. Mâhnirea şi necazul cotrobăiau prin sufletul ei opac. O mare iluzie se sfărâma în blocul acela. Ura acum deopotrivă şi pe Lică şi pe Rim. Ura pe toată lumea. Drept exprimare a acelor simţiri fruste, la discursul călduros al lui Rim îi răspunsese numai: - Marş!"*[49]

### d. FUNCŢIA DE ECHILIBRARE A TRĂIRILOR PSIHICE

Dacă *funcţia simbolică* ocupă un rol secundar în textura operei, axa simbolică ce ordonează planul evenimenţial fiind dat de lexemul *„concert"* a cărui ocurenţă este detectabilă încă din titlul romanului *„Concert din muzică de Bach"*, semnificând relaxare sufletească. Titlul cu rol de anticipare a subiectului, nu are nimic de-a face cu dramele ascunse ale psihicului uman, prezentate în carte, nici cu ruşinea corpului sau cu ruşinea decavării, nici cu atmosfera patologică generală. Tensiunea este creată de organizarea concertului care este proiectat în viitorul apropiat, dar care este amânat de fiecare dată. Concertul este prezent în structura de suprafaţă sub forma unei obsesii, obsesie ce ar ascunde adevărata identitate a falşilor eroi. Structura de profunzime a textului activează *funcţia psihică*, funţia dominantă la nivelul macrostucturii textuale. Compoziţional şi structural, cartea are în centru această funcţie psihică, ce a fost evaluată serios de critică. *„Fericită evoluţie a propriei sale compoziţii, talentul d-nei Papadat-Bengescu realizează o complexitate de disecţie psihologică ce-i aparţine exclusiv: descrierea boalei lui Maxenţiu sau agregarea dragostei dintre Elena şi Marcian exercită, de data aceasta o fructuoasă descindere în interiorul figurilor, pe care le vedem în afară, cu o viaţă mărită, prin scoaterea la suprafaţă a acelui eu subteran, odinioară unic strat de lirică inciziune"*[50]

Deci în centru sunt problemele de conştiinţă analizate de scriitoare mult în detaliu faţă de un Rebreanu sau Camil Petrescu. Boala lui Maxenţiu este descrisă prin imagini senzoriale, sugestii ale durerii fizice.

Reacţiile emotive susţin această stare de nelinişte, evoluând de la supărare la stări anxioase, apoi la teamă cum se întâmplă cu Maxenţiu.

Procesul psihic continuă pe o linie ascendentă, iar imaginile diferite evidenţiază evoluţia bolii.Timpul imperfect este folosit pentru analizele psihologice.

Credem că pe parcursul operei, concertul are nu numai funcţia simbolică, ci una net superioară, funcţia de echilibrare a trăirilor psihice. Pe parcurs se revine asupra concertului cu o intensitate variabilă. Cum spunea un reputat critic literar *„(...) iradiere melodică ce fărămiţează şi recompune, văl ce înfăşură, dar nu topeşte conturul de bloc al personagiilor,*

[46] Hortensia Papadat-Bengescu, *op.cit.*, p. 63.
[47] *idem*, p. 110.
[48] *idem*, p. 171.
[49] *idem* , p. 172.
[50] Pompiliu Constantinescu, *op.cit.*, p. 72.

*concertul magic constituie metoda revelatoare a romancierei; astfel prin originalitatea instrumentului de creaţie, acest prim roman autentic al d-nei Hortensia Papadat-Bengescu se diferenţiază de tot ce formează la noi topografia genului"*[51]. Motivul concertului este de o reală valoare în opera autoarei, făcând din această scriere o capodoperă. *„Capodopera romancierei «Concert din muzică de Bach» (1927) este în primul rând un mit arhitectural, cu care romanul românesc intră în timp în categoriile moderne ale artei (...) Ideea de concert la autoarea Hallipilor reprezintă ceea ce* ***catedrala*** *reprezenta pentru autorul* ***Timpului pierdut****, adică o clară idee de structură. Într-o clipă de «măiestrie sufletească», Elena traduce în numele autoarei, relaţia: «Sunetele clădeau geometria solidă a unor oraşe albe inundate de o lumină egală, ce se difuza repetat. Prin acele cetăţi minunate trecea radioasă. Portativul era un amfiteatru feeric pe care se proiecta arhitectura marmoreeană apalatelor» (* ***Concert…)****. Proust viza certitudinile ochiului, Hortensia-Papadat-Bengescu se adresează timpanului. Echivalent rămâne efortul de depăşire a geometriei plane în care dospea romanul tradiţional. Romanul-linie cedează în favoarea romanului sumă, amplitudinea corală a analizei înlocuind bilanţul univoc al povestitorului. Sugestia polifoniei este accentuată prin trimiterea expresă la stereofonicul Bach. Romanul cu neliniştea şi forfota lui a devenit o orgă a cărei armonie suverană rezultă din dezordinea atâtor canale înfierbântate."*[52] . Despre marea serbare muzicală din toamnă se discută în toate mediile. Elena are grijă să trimită chiar o scrisoare Rimilor pentru ca soţul să-şi dea concursul.

Scriind roman psihologic prin excelenţă, era normal ca numeroşi critici literari să elogieze această capacitate a autoarei de a face analiza psihicului, cu intuiţia şi fineţea unui psihanalist. Redăm în continuare câteva opinii critice pentru a releva ceea ce este comun în tot ciclul romanesc, aceeaşi analiză psihologică, care face ca dominantă să fie în roman funcţia psihică. Romanele sale prezintă multiple paciente ale iubirii clandestine. *„Romanele sale ne divulgă zguduitoarea privelişte a unui adevărat «spital al amorului», femeia fiind o bolnavă de mari febre, o martiră ce se consumă pe un nemilos destin interior; realism de mare clasă, care ucide toate convenţiile, toate falsele pudicităţi, smulgând misterul de pe faţa sfinxului".*[53] Altă opinie spune: *„Puţine cărţi în literatura noastră ştiu să situeze studiul trudnic, întortocheat al stărilor psihologice sub semnul reconstituirilor, al relatărilor retrospective nu o dată insidioase, al anchetei indiscrete. Aşa se explică impresia de mişcare acolo unde nu se întâmplă mai nimic ieşit din comun, unde construcţia naraţiunilor este – ca să folosim o expresie a autoarei circulară ( Hortensia Papadat-Bengescu vorbeşte de «cercurile» romanelor sale)"*[54]*. „Întoarcerea asupra trecutului, din care Hortensia Papadat-Bengescu face un principiu narativ, se echivalează, în profunzime, actului mărturisirii de pe canapeaua psihanalitică."*[55] . Alexandru Protopopescu în *„Romanul psihologic românesc"* făcea următoarea remarcă: *„În această generală preocupare pentru armonie – iluzie provizorie a echilibrului recâştigat în vacarmul metropolei – încep să se producă, unul câte unul «acele accidente ce duc la răscoală în sentimente şi le amestecă, urcă la cap pe cele de la inimă, coboară la inimă pe cele din minte şi dezlănţuie peste tot simţurile turbate». «Clădirea fiinţei» se prefigurează ca un uriaş portativ cu «multe etaje şi subsoluri ale conţtiinţei». Ca notele unei compoziţii bizare «acolo, în profunzimi», stările şi ideile «se altoiesc» ameninţător unele peste altele. Reacţiile şi combinaţiile care au loc între «caturile conştiinţei» tulbură gradat şi ireversibil suprafaţa, «masca aderentă a tuturor virtuţilor».* (…) ***Concert din muzică de Bach*** *este prin excelenţă romanul* ***interiorului****. (...) În romanul apogeului,* ***interior*** *înseamnă mai mult decât odaie şi*

[51] *idem* , p. 71.
[52] Al. Protopopescu, *„Romanul psihologic românesc"*, Piteşti, Editura Paralela 45, 2000, p. 113 – 114.
[53] Pompiliu Constantinescu, *„Romanul românesc interbelic"*, Bucureşti, Editura Minerva, 1977, p. 80.
[54] Al.Oprea, *op.cit.*, p. 142.
[55] Vasile Popovici , *op.cit.*, p. 167.

*decor, înseamnă un spaţiu exemplar al uzurii pe care autoarea* ***Concertului…*** *îl defineşte ca pe «un cerc închis din care nu puteai scăpa».*[56]

Concertul asigură funcţia de echilibrare a trăirilor psihice, de ieşire din cotidian, de amnezie temporară a proceselor de conştiinţă, de ascundere a tarelor ereditare şi a petelor pe conştiinţă. Concertul face posibilă reiterarea funcţiei *a fi snob*, de afirmare a unui *alter ego*, unul pozitiv, a unei alte individualităţi care să mascheze această realitate murdară a personajelor. Acesta devine evenimentul dorit, idee sugerată de recurenţa motivului şi de numeroasele vocabule din sfera muzicii: *imperativ muzical, serată muzicală, programul concertului, antimuzicală, festival amânat, muzicanţi risipiţi, repausul melodios, repetiţie generală, marele concert*. Concertul este evenimentul amânat, care nu se concretizează nici măcar în final, ci rămâne tot la stadiul de petrecere proiectată, dorită, idee exprimată de viitorul popular în fraza care încheie sugestiv romanul: *„A doua zi, recules în noua armonie a vieţii ce i se pregătea, avea să dirijeze ca un stăpânitor concertul din muzică de Bach."* [57]

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[56] Al. Protopopescu, *op.cit.*, p. 113 - 115
[57] Hortensia Papadat-Bengescu, *op.cit.*, p. 238.

# ASPECTS OF ORALITY IN THE WORK OF ION HELIADE RĂDULESCU

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***Abstract:*** *Literary critics have classified Ion Heliade Rădulescu among writers of the 1848 revolutionary generation with pronounced rhetorical tendencies (Tudor Vianu). Since he is a polyphonic author,creator of texts well represented in several functional styles,the present study aims to describe the functions of orality within each of these styles*

***Keywords:*** *spoken language, colloquial, persuasion, verbal interaction, popular*

1. Despre stil. Stilul oral. Nu este necesară aici o trecere în revistă a evoluției stilurilor în cultura umanității. Unele cercetări mai recente au relatat despre acest lucru. De exemplu, într-un studiu întitulat „O clasificare antică a stilurilor funcționale în opera lui Diogene Laertios, lingvistul Cristinel Munteanu trece în revistă cele cinci feluri ale vorbirii descrise de autorul antic, folosite în: discursul politic, al retorilor, în conversația comună, în conversația dialectică, în utilizarea tehnică a meșteșugarilor (cf. Munteanu, 2012: p. 66). Într-o evoluție discontinuă, care amintește de Aristotel și Karl Buhler se ajunge, printre altele, la Ion Heliade Rădulescu, acesta propunând: „limba științelor sau a duhului; limba inimei sau a sentimentului și cea a politicii" (Ibidem: p. 65).

În studiile de stilistică, conceptele fundamentale ale lingvisticii se aplică de multe ori diferențiat, nu toate denumirile fiind la fel de adecvate.

Astfel, dacă prin *limbaj* se înțelege modalitatea generală de comunicare, de transfer de informație, se poate arăta că limbajul uman este de mai multe feluri: verbal, muzical, coregrafic, vestimentar, mimic, gestual, cosmetic etc.

Denumiri ca *limbaj oral*, *limbaj scris* referitoare canalul comunicării verbale (directe, prin viu grai, sau indirecte, prin scris) ar trebui să-și precizeze mai bine sfera de referință, cu atât mai mult cu cât, în era digitalizării, mass-media și nu numai ea au dezvoltat și alte „canale".

Pe lângă o astfel de înțelegere a noțiunii de *limbaj*, structuralismul saussurean, a introdus ca obligatorii noțiunile complementare *limbă – vorbire* (cf. Saussure, 1982: p. 36: *linguistique de la langue et linguistique de la parole*). Evoluția acestor concepte, cu diferitele moduri de înțelegere a lor, a fost descrisă în detaliu, chiar din faza anterioară lui Saussure, de către Eugeniu Coșeriu în studiul celebru *Sistem, normă și vorbire,* republicat în anul 2004, în volumul *Teoria limbajului și lingvistica generală. Cinci studii*).

De la Saussure până astăzi aceste noțiuni nu s-au schimbat fundamental. Astfel prin *limbă* se înțelege sistemul (ansamblul) de reguli și de elemente descrise de fonologia, lexicologia și gramatica (morfologia și sintaxa) unei limbi. Coșeriu a avut o abordare mai analitică, descriind *norma* și *sistemul* (Coșeriu, 2004: p. 96). De asemenea, fiind printre inițiatorii lingvisticii textului, a deschis drumul analizei normelor după care funcționează comunicarea dincolo de frază (transfrasticul) (cf. și lucrarea din anul 1990 a lingvistului român Sorin Stati, *Le transphrastique*).

Corelat cu termenul *limbă* este cel de *vorbire* (cf. în franceză: *langue – parole*), prin care se înțelege totalitatea faptelor de comunicare produse prin aplicarea regulilor permise de normă

în limitele sistemului. Vorbirea este o actualizare, o manifestare a regulilor în dinamica procesului de comunicare.

Uneori, lingviștii au specializat termenul, derivându-l în mod firesc de la „a vorbi", distingând între exprimarea orală (= *vorbire*) și exprimarea scrisă (= *scriere*), arătând că vorbirea/scrierea sunt „două realizări ale aceleiași limbi" (Milaș, 1988: p. 26). Printre altele, vorbirea cunoaște diferențieri determinate geografic sau de factorul socio-cultural (cf. Ibidem: p. 28, 29).

În abordările contemporane termenul „stil oral" este definit ca un mod de exprimare a unor autori care împrumută procedeele ce caracterizează vorbirea directă (cf. DTG, 2023: p. 445).

Folosit marginal în alte lucrări (în DPAD, 2023, nu există intrarea referitoare la *stil*) conceptul este descris prin opoziția *oralitate – literaritate*, al doilea element al opoziției fiind destinat limbajului scris.

Numai că termenul *literaritate* este un termen deja consacrat în studiile de poetică, fiind impus de școala formală (OPOIAZ), mai exact de Roman Jakobson: „Obiectul științei literare nu este literatura, ci literaritatea" (Jakobson, 1983: p. 44). Literaritatea, obiectul de studiu al esteticii literare, înglobează toate trăsăturile care diferențiază un text literar (artistic, poetic) de un text nonliterar, aflat la gradul zero al scriiturii (cf. Mancaș, 2022: p. 150; cf. și TPR, 1994: p. 103; NDESL, 1996: p. 129).

Au existat foarte multe clasificări ale stilurilor în lingvistica românească. O trecere în revistă și o analiză a lor, la nivel de criterii și rezultate a efectuat Ion Gheție în capitolul „Stilurile limbii române literare", din volumul „Introducere în studiul limbii române literare", din 1982.

Un studiu reprezentativ în acest sens, în care se propun criterii de diferențiere a stilurilor este cel al lui Ion Coteanu, intitulat *Structura stilistică a limbii* (din volumul ELS, pe care-l coordonează, în 1967). Conform acestuia, limba comună, considerată diasitemul general al limbii, se împarte la al doilea nivel de generalitate în două subsisteme: limba populară și limba literară. Conceptul de limbă populară (limbaj popular) este păstrat și în clasificările ulterioare din anii 1970 și 1973 (*Stilistica funcțională a limbii române*, p. 50) ale aceluiași autor.

Paula Diaconescu, distinge în varianta populară aspectele oral și scris (1974: p. 242). Sunt multe alte clasificări care individualizează stilul oral sau colocvial (cf. Irimia, 1986: p. 80; Marin, 1991: p. 73; etc.).

Totuși, în cercetarea recentă s-a firmat că stilul oral nu trebuie inclus în sfera stilurilor funcționale ale limbii române, întrucât nu corespunde principiilor de delimitare a acestora: „prezența unui text cu structură riguroasă, a unei funcții de bază, respectarea normei literare a limbii, contribuția esențială concretă a textelor respective pentru publicul țintă" (Molea, 2025: p 7).

Faptul că limba vorbită „este imposibil de a o identifica cu celelalte stiluri" (Ibidem: p. 8) este, de fapt condiția individualității acestui stil. În privința existenței unor texte proprii, de exemplu, în era digitalizării au fost create multe corpus-uri de limbă vorbită (cf. de exemplu, Dascălu jinga, 2002, *Corpus de română vorbită – CORV*) .

De fapt autoarea este nevoită, dată fiind interferența stilurilor, să argumenteze mai degrabă contrariul: are „drept obiectiv și funcție de bază, persuadarea receptorului, precum și satisfacerea vitală a nevoii de comunicare" (Ibidem: p. 7, 8).

Interesant este dacă un astfel de stil poate fi plasat în schema clasică a procesului semiotic (al funcțiilor limbii): emițător (locutor), receptor (alocutor), referent, canal, cod.

Dacă stilurile funcționale sunt, de regulă, referențiale (au bazine semantice proprii, ceea ce se întâmplă cu majoritatea tipurilor de secvențe ale stilului tehnico-științific, de exemplu: limbajul medical are un lexic specializat și relații specifice între elementele acestuia; limbajul fizico-chimic etc.). Bazine semantice proprii, la nivel de elemente și relații au fost identificate

și pentru acele stiluri funcționale care au fost recunoscute mai târziu: juridico-administrativ, de exemplu, sau jurnalistic.

Stilul oral nu este lipsit de referință, dar suprapune acesteia componenta cea mai importantă a procesului semiotic și anume relația dintre actanții comunicării (Locutor – Alocutor): controlul și păstrarea canalului, edificarea lor prin deixisul personal; actualizarea situației de discurs (contextul extralingvistic de comunicare) prin deixisul referențial (*aici, acum, altfel*...); adresarea și participarea directă la discurs prin: imperative, vocative, interjecții, interogații, exclamații, incidențe; sporirea expresivității prin utilizarea unor frazeologisme specifice etc.

Trebuie arătat că funcția expresivă/emotivă nu caracterizează stilul tehnico-științific, de exemplu, dar ea, prin fenomenul de interferența stilurilor, se întâlnește și la acelea care vizează fenomenul persuasiunii (beletristic sau chiar jurnalistic/publicistic).

2. În plin clasicism/romantism românesc, Ion Heliade Rădulescu are conștiința că trăiește în contextul unei culturi orale moderne (cf. Pânzaru, 1989: p. 150), așa încât toată activitatea sa pare determinată de dorința ieșirii din această fază, care să apropie societatea românească de nivelul cultural al societăților occidentale. Pentru fondul acestui determinism cel puțin două dintre manifestările sale sunt mai evidente decât celelalte.

Astfel, după modelul celebru al francezului L-A. Martin (*Bibliothèque*), concepe proiectul unei biblioteci universale (*Început de Bibliotecă Universală*), care să aducă în fața cititorilor români, prin traduceri, operele fundamentale de literatură universală, istorie și filosofie, apărute din Antichitate până în epoca sa. În acest sens se angajează pe sine, dar și pe alții, într-o activitate intensă de traducere. El însuși: Ariosto, Boileau, Byron, Balzac, Dante, Goethe, Hugo, Lamartine, Marmontel, Rousseau etc. (cf. DSR, 1998: p. 495). Aceasta deoarece considera că acești autori „au contribuit spre împlinirea faptei mari a civilizațiunei, spre formarea minței, a perfecției umane, spre perfecția omului" (Rădulescu, 1979: p. 130).

A doua acțiune a sa prin care dorea să iasă din contextul culturii orale este celebrul său îndemn „Scrieți băieți, scrieți orice, numai scrieți!" Și aceasta, deoarece considera că „e vremea de scris și scriți cât veți putea și cum vom putea […] Scrieți cu inima curată" (Sasu, 1979: p. X).

Pe lângă aceste două determinări pentru ieșirea din zona culturii orale, trebuie subliniat că toate acțiunile sale, în domeniul școlii, al teatrului, al presei, al limbii și al creației proprii au tins în mod eficient către această finalitate.

Stilul oral se caracterizează prin oralitate (toate acele trăsături descrise anterior).

Pentru a surprinde tipurile de oralitate din creația lui Heliade Rădulescu ar trebui răspuns mai întâi la o întrebare, care a nedumerit pe cei mai mulți dintre cercetători: de ce *Prefața* la *Gramatica românească* din 1828 de la Sibiu (prefață ce nu se găsește în manuscrisele anterioare în care a circulat aceasta), deși aparține, ca text, stilului (tehnico-)științific este scrisă într-un autentic stil oral?

Explicația, dacă s-ar referi la personalitatea în devenire a lui Heliade ar fi, poate, mai simplă. Aceasta întruchipa tipul elitist, *aristos* despre care scrie în *Echilibru între antiteze* (preluat de la Heliade, care-l teoretizează primul, și de Duiliu Zamfirescu, mai târziu) care-și proiecta întotdeauna măști și încerca să ajungă la ele. Nu se întâmpla ca în evaziunile simboliștilor de mai târziu (*nu sunt ce par a fi*), ci masca era propusă pentru a genera energiile prin care se ajungea la ea (atenție: acesta sunt/trebuie să fiu eu). Atingerea idealului propus însemna restabilirea formulei de echilibru între antiteze. Se întâmpla acest lucru și în poezie. Criticii literari au subliniat deseori acest joc al măștilor: „Datorită personalității sale duale, tonalitatea literară a lui Heliade alternează între epopeic și satiric, între sublim și caricatural" (Boldea, 2022: p. 90).

Lingviștii au încercat să minimalizeze „neadecvarea" stilistică din *Prefață*, invocând „tonul ironic și verva agresiv glumeață" (Guțu Romalo, 1980: p. 483). Analizând textul însă, se poate

observa că aproape toate procedeele oralității sunt foarte bine reprezentate, ceea ce înseamnă că Heliade nu a conceput această prefață ca pe un simplu joc paratextual (cf. despre paratext, Cvasnâi Cătănescu, 2006: p. 8).

Criticul literar Gheorghe Țugui descrie educația deosebită pe care tânărul Heliade, „aflat la vârsta receptivității totale" o primise de la dascălii greci de la Academia Domnească de la Sf. Sava. Heliade însuși arăta că „Platon era străin în Helada și afla ospitalitate în casa Brâncovenilor" (cf. Țugui, 1984: p. 13, 14). Studiase, se pare, dialogul *Gorgias*, al lui Platon, care era despre retorică.

Un medic, se spune, vorbește despre boală în limbajul medicinii și alături de el, vorbind despre același lucru, se află oratorul, „cel meșter la vorbă". Publicul ascultător îl va prefera pe acesta din urmă: „Căci nu există niciun lucru, despre care să nu poată vorbi mai convingător cel elocvent, decât oricare dintre profesioniști" (Platon, 2020: p. 31).

Heliade avea dorința ca *Gramatica* sa să fie înțeleasă și să „intre în lucrare". În anul 1820, când unii dintre colegii lui, pe motiv că erau mai învârstă, plecaseră cu bursă la studii în străinătate, el rămăsese cu Lazăr să țină școala, iar după 1823, după plecarea lui Lazăr, care se îmbolnăvise grav, rămăsese aproape singur, cu un salariu mic, s-o conducă și să-i asigure funcționarea, „predând zece până la cincisprezece obiecte, scriind unele manuale sau traducând el însuși altele" (Țugui, 1984: p. 18).

În 1825, când colegii vin de la studii cu diplome de profesor, îl deposedează de unele cursuri la care ținea și de conducerea școlii, el rămânând cu salariul mic dinainte. Mai predă în această stare de inferioritate încă doi ani, dar, din cauza ciumei și mai apoi din cauza Războiului Ruso-Turc din 1828, școala se închide pentru o perioadă de trei ani. Trece pe la moșia prietenului său Dinicu, pe la Golești, și, la Sibiu, fără speranța de a mai preda în învățământul regulat, își tipărește gramatica ce trebuia să-l reprezinte mai departe în fața învățăceilor. Aici scrie și *Prefața*, (oralitatea este, în esență, o formă a dialogului cu aceștia), se pare cu dorința de a face problemele mai accesibile, mai atractive, concepându-le ca pe un curs aproape popular.

Intenția (orgoliul) tânărului autor de gramatică și calea aleasă de el pot fi puse, sub o formă sau alta, la îndoială. Dar rezultatele au fost cele scontate. Heliade nu a mai predat în colegiile de nivelul Școlii de la Sf. Sava, dar gramatica sa a devenit un adevărat fenomen, tipărindu-se de foarte multe ori, acomodată și pentru învățământul inferior, luată drept model, mai mult sau mai puțin apropiat, de mulți autori de gramatici, români și străini (J.A. Vaillant), împrumutând și ei din succesul tânărului maestru.

Comparativ, gramaticianul (și prietenul) lui Gheorghe Asachi de la Iași, Gheorghe Săulescu, a publicat și el în anul 1833 „Gramatica românească sau observații gramaticale asupra limbii românești pentru școalele normale și gimnaziale". S-a întâmplat ca Asachi însuși, printr-un raport către Epitropia Învățăturilor Publice, din care făcea parte și Săulescu, să critice dur („a protestat vehement") această gramatică și să interzică folosirea ei ca manual, pentru că: autorul nu ceruse în prealabil aprobarea Comisiei; era prea teoretică („construcția frazei, stilul și forma de exprimare […] foarte încurcate și străine aproape în întregime de vorbirea obișnuită" - cf. Enescu, 1970: p. 55); orientarea latinistă, puristă (scoaterea cuvintelor nelatine din limbă), era neconformă cu realitatea limbii române de atunci.

3. Pentru a putea analiza opera lui Heliade Rădulescu sub aspectul oralității trebuie semnalate tipurile acesteia.

Mai întâi se poate vorbi despre *oralitatea directă* (termenul *oralitate primară/originară*, în condițiile digitalizării de astăzi, nu mai este, se pare, prea adecvat; comunicarea în rețelele sociale, pe platforme de tipul WhatsApp, de exemplu, este subsumată termenului de *oralitate electronică/digitală*).

Dar, în mod tradițional, acest fel de oralitate se întâlnește în lingvistica de corpus (corpus-urile de texte de limbă vorbită), realizate prin transcrieri sau înregistrări, inclusiv prin coprus-

uri electronice. Prin acestea sunt surprinse aspectele diatopice, diastratice, diafazice ale vorbirii în acțiune (cf. DPAD, 2023: p. 207).

Se întâlnește de asemenea, *oralitatea mediată*, care este, la rândul ei de două feluri: *auctorială* și *actanțială*.

Cea auctorială caracterizează textele în care autorul folosește (ca poet, narator etc.) un stil oral in/voluntar, care-l reprezintă pe el și mediul din care provine. În cazul *Prefeței* lui Heliade Rădulescu, oralitatea voluntară (textul *Gramaticii*, în teorie și aplicații, este scris într-un stil aproape neutru, neparticipativ) s-ar putea numi *metalingvistică*, întrucât participă la explicarea normelor, fără să le încalce.

*Oralitatea actanțială* este cea prin care autorul își caracterizează personajele (dialectal, socio-cultural, stilistic), având grijă, totuși, să nu îndepărteze prea mult universul de discurs/contextul extralingvistic în care aceștia se manifestă (culoare locală, atmosfera epocii, contextul socio-cultural, politic).

4. În *Prefața* la *Gramatica românească* a lui Heliade Rădulescu se găsesc aproape toate procedeele stilului oral, folosite, evident, cu rol de accesibilizare, persuasiune, clarificare, familiarizare. Specificul metalingvistic al textului a scos din ecuație elementele diatopice, diastratice și diacronice (păstrate rareori în exemplificări).

GALR, II, 2008 (capitolul despre „Limba română vorbită", p. 869-904) face o trecere în revistă a mărcilor oralității.

Prima trăsătură este considerată prezența alocutorului, dar în textul analizat interacțiunile verbale nu sunt ca în tehnicile conversaționale (comunicarea nu este „față în față"), dialogul rămânând în imaginar. Pentru a se realiza însă principiul de cooperare, marcarea actanților se face în primul rând prin deixisul personal: „**eu** aici nu te înțeleg" (Rădulescu, 1980: p. 548 - în continuare va fi notată numai pagina); „spui **tu** multe, dar **eu** nu voi să știu" (p. 549); „Dar cine v-a pus **pe voi**? […]; **Voi** v-ați găsit să stricați?" (p. 541); „**Noi** asemenea o să urmăm […] **Noi** nu ne împrumutăm […] **Noi** când auzim..." (p. 553).

Există și contexte în care deixisul se combină cu emfaza: „**Noi, unul**, cunoaștem" (p. 544).

Deixisul personal este dublat de diferite grade de politețe, însoțite, de cele mai multe ori, de vocative nominale (cf. GALR, II, 2008: p. 871): „Domnule, dumneata"... (p. 541); „Și dumneata, domnule" (p. 541); „că dumneata zici" (p. 5).

Că edificarea actanților și restabilirea prin funcția fatică a canalului de comunicare este o trăsătură importantă a oralității din *Prefață* o dovedește diversitatea mărcilor prin care aceasta se realizează. Pe lângă cele exemplificate mai sus, trebuie adăugată, de la nivelul sistemului verbal, mulțimea de imperative: „stâmpără-ți furia și gândește mai bine" (p. 541); „vino de-mi spune" (p. 548); „vino după mine" (p. 549); „slăvească-se [...], înmulțească-se [...], stingă-se " (p. 552); „lucreze; înlesnească-se (p. 556); „dea Domnul; coboară-se; fie lacrămile; vază acolo; Fie! Fie! Fie!" (p. 557).

Actualizarea situației de discurs, aducerea ei *in praesentia*, se face în mod frecvent prin deixisul pronominal (demonstrativ) și, frecvent, prin cel adverbial: "asta; aici; ăștia" (p. 541); „apoi acuma"(p. 548); să lăsăm acestea; eu aici nu te înțeleg" (p. 548); „aici ai dreptate" (p. 546); „de atunci" (p. 544); așa poate atunci" (p. 545).

Funcțiile fatică și conativă sunt instituite și continuate în interacțiunea verbală prin adresarea directă: „voiești să subțiezi" (p. 545); „Ai dreptate, domnule!" (p. 546); „Așadar și iarăși o mai zic" (p. 550).

Valoarea deictică, printr-o frecvență mare, au și interjecțiile. Ele pot fi afective: („Ei! Vai de mine; nu zău" – p. 541); hortative, asemănându-se cu imperativele („Ait!" - p. 541) și prezentative („ia te uită! Ia uitați-vă!" – p. 541; „iată treabă!" – p. 544; „iată nevoia!" - p. 545).

Afecțiunea direcționată spre componente ale contextului extralingvistic, cu funcție reflexivă, se manifestă prin exclamații: „Ce grosime și mojâcie! Vedeți lucruri copilărești!

Vedeți eresuri! Vedeți nesocotinți! Ei au lepădat și ocsiile! Și psilii! și! și dasia!!! Ce minune!" (p. 541 ).

Dubiul este exprimat, retoric, prin interogații: „Dar cine v-a pus pe voi [...] voi v-ați găsit să stricați? (p. 541); „Dar pentru tonuri ce o să mai zici? Cum o să învețe copiii să citească?" (p. 546); „Și ce lucruri se fac? Și ce lucruri se scriu?" (p. 551).

Oralitatea manifestată prin actualizarea actanților poate fi descrisă și în funcție de nivelurile limbii. Astfel, se întâlnesc fonostileme: „S-aaa duuus acum și limba!!!" (p. 541); „ș-a pus; ș-au așăzat" (p. 549).

La nivelul lexicului, derivarea include și utilizarea familiară a diminutivelor: „o, drăgușele [...] erau niște floricele" (p. 541); de asemenea, sunt frecvente expresiile idiomatice: „să ne lase săraci; unde și unde" (p. 541); „au dat pricină" (p. 542), „nu ne da pas" (p. 543) „cu d-a sila" (p. 544); „să băgăm seamă" (p. 553); „să se puie în lucrare" (p. 556).

Majoritatea mărcilor oralității, așa cum s-a exemplificat până acum, se întâlnesc la nivelul morfologic al părților de vorbire. Se întâlnesc însă mărci și la nivel sintactic: incidențe („Cercetează, **mă rog**, pronunția – p. 4; „Poate că vei zice, **ia, numai așa**, să aruncăm – p. 8; „nu sunt, **zic**, pentru noi – p. 9); elipse: „unde să scrim ω, unde ο, unde η, ι, υ, ει, οι; unde ε, unde αι..."- p. 514). Asindetonul, ca figură de stil, are tot realizare sintactică (lipsa conjuncțiilor în coordonare): „va să vorbească de gramatică, de retorică, de poezie, de geografie, de istorie, de filosofie, de matematică, de legi, de teologie, de medicină șcl" (p. 552).

Din exemplificările (fie ele și parțiale) ale acestor mărci, se poate deduce că *Prefața* la *Gramatica românească* a lui Heliade Rădulescu este o adevărată dovadă de măiestrie în sfera oralității auctoriale. Provocarea este extinderea acestei analize, luându-se ca bază aplicativă și alte sectoare ale operei heliadiste.

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# DECADENCE, CORRESPONDENCE, AND INSTRUMENTALISM

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***Abstract**: In Dimitrie Anghel's poetic work the power of soul suggestion is realized through the introduction of some notions regarding texture, flavour, fragrance, tactile sensations, symbols borrowed from the music field, close aboard to older qualities of colour and verse harmony in which music and poetry are intertwined, remaining contaminated one through the other. His predilection for the floral reminds us of the dead, of the steadiness in love, and the garden is a refuge in idealness of a frustrated consciousness. Anghel's imaginary is symbolically represented, in a conventional, analogue way, by the transfiguration of reality, and the refuge is realised through the flowers' fragrance using the affective memory. His literary work represents a penetration attempt towards another order of conscience, towards the revolute steps of his biography in which he uses symbols and intellectualises the feeling.*

***Keywords**: symbolism, decadents, correspondences, instrumentalism, imaginary.*

Într-o epocă în care se vedeau simptomele de criză a fundamentelor unei culturi umaniste, simboliștii impun un nou concept de artă și intră într-un raport de tensiune cu societatea. Elementele constitutive precum neliniștea, chinul, răul, nevroza, spleenul, angoasa sunt nu numai teme fundamentale ale poeziei simboliste, ci și atribute ale noii structuri ale conștiinței. Poetul, destinat prin structura sa să aspire spre idealitate și spre valorile spirituale, este obligat să conștientizeze condiția sa de poet blestemat (*poèt maudit*). Se impune o poezie a crepusculului, a imaginii difuze. Poezia mizează pe nuanță: vag, fluid, transparență pentru a obține o vizualitate ambiguă caracteristică momentelor de ruptură – amurguri, toamne, stări crepusculare. Astfel, poeții români s-au dovedit a fi foarte receptivi față de influențele franceze – Franța era locul unde se producea o înnoire a principiilor poeziei.

Simbolismul românesc nu trebuie interpretat ca o imitație a celui francez deoarece a fost receptat în paralel și transformat progresiv, dezvoltat în acord cu realitatea socială, climatul spiritual și sensibilitatea autohtone, în funcție de condițiile concrete ale evoluției literaturii române. Este o dimensiune profund originală, adaptată specificului nostru național sub *principiul influenței creatoare, care nu usucă, ci numai fertilizează virtualitățile proprii*[1].

În contextul românesc simbolismul este înregistrat odată cu apariția *Literatorului*, în 1880, sub îndrumarea lui Al. Macedonski. Curentul simbolist românesc este unul eterogen și se remarcă prin numeroși reprezentanți: Ștefan Petică, Iuliu Cezar Săvescu, Dimitrie Anghel, Ion Minulescu, G. Bacovia, D. Iacobescu, I. M. Rașcu, Emil Isac, Al. T. Stamatiad, N. Davidescu, Elena Farago, M. Cruceanu, Demostene Botez, Barbu Fundoianu.

Izvoarele simbolismului se regăsesc și în poezia românească premergătoare acestui curent literar – îndeosebi în poezia lui Mihai Eminescu format la școala romantică germană, dar care cuprinde în poezia sa o muzică apropiată de cea simbolistă (vezi *Melancolie*, *Se bate miezul nopții*). Astfel, se deduce că unul dintre izvoarele simbolismului este romantismul german, muzica lui Wagner (wagnerismul prin Ov. Densusianu), pictura impresionistă (prin Școala lui Monet), romanța și muzicalitatea eminesciană care dezvoltă senzații.

[1] L. Bote Marino, *Simbolismul românesc*, Ed. pentru Literatură, București, 1966, p. 107

Atât E. Lovinescu, cât și G. Ibrăileanu, care polemizează, consideră curentul simbolist un produs al imitației, la care E. Lovinescu adaugă faptul că ar fi chiar o urmare a legii sincronismului cu o tehnică umană și nu românească, în esență, deși simbolismul, prin adepții săi, va căpăta identitate națională, prin reprezentarea simbolului în conștiința colectivă națională, dar și prin muzicalitatea versului românesc datorată eufoniei caracteristice unei astfel de limbi latinești. Aceasta nu se reduce la *un element unic: la expresia unei sensibiltăți muzicale* după cum aprecia E. Lovinescu, care, însă, nu poate cuprinde întreaga esență a acestui curent literar de inspirație pentru poezia modernă. Elementul său central, simbolul, devine *instrumentul de sugerare a absolutului*[2].

Într-o poziție opusă sunt Zoe Dumitrescu-Bușulenga și C. G. Nicolescu prin faptul că desconsideră orice merit al simbolismului pe care îl acuză de *reacționarism* și de *antirealism*. N. Iorga se dovedește acerb în critica invectivă la adresa simbolismului mai întâi în *Sămănătorul*, apoi în *Floarea darurilor* aflate sub influența sa. Are această abordare a simbolismului românesc, dar și a celui francez. Lui i se alătură mai târziu, și mai vehement, Ilarie Chendi; se derulează o amplă campanie împotriva simboliștilor.

Infatuarea și fronda noului curent literar par a fi deranjat cel mai mult pe literații vremii, așa cum se deduce din numeroasele articole-protest care abordează acest subiect într-un mod nejustificat, însă, și dintr-o singură perspectivă. Pentru înțelegerea aspectelor complexe, detașat de presiunile vremii, este necesară o analiză care *presupune o viziune dialectică a istoriei literare, cu neputință de limitat numai la explorarea unei laturi a dualității afirmație-negație, care întovărășește simbolismul românesc în toate fazele sale de dezvoltare*[3].

Potrivit Luciei Bote Marino, unul dintre marii exegeți ai acestui curent literar, se poate vorbi, în mod efectiv, de apariția unei literaturi simboliste doar după 1912, când presa și revistele de mare tiraj încep să susțină poezia nouă începând cu publicarea ei în *Flacăra*, dar și prin ancheta pe care N. Cruceanu o realizează despre *poezia pură* în *Rampa*.

În această perioadă se remarcă simboliștii care acoperă aproape tot sectorul poeziei: I. Minulescu, Al. T. Stamatiad, N. Davidescu, G. Bacovia, Emil Isac, D. Karnabatt, B. Nemțeanu, D. Iacobescu, Mihail Săulescu, Leon Feraru, Ion Pillat, Dimitrie Anghel. Aceștia, deși nu neagă ideea de *decadență*, o combat ca realitate literară aducând *un plus de libertate în artă și o frumusețe de tip nou în poezie*[4]. Ov. Densusianu contraatacă susținând că decadentismul presupune imitația, pastișa, lipsa de originalitate, formele compromise și perimate, și anume, tot ceea ce combate simbolismul. Noutatea, prin explorarea unor noi formule artistice, se opune clar decadentismului. Ideile lui Ov. Densusianu sunt susținute mai târziu de I. Pillat și de P. Păltănea.

La nivel ideologic, simbolismul se apleacă spre o orientare progresistă și aspiră la o educație estetică a maselor. Poeții simboliști ajung să domine la *Flacăra* (reapărută în 1922): I. Minulescu, I. Pillat, N. Davidescu, H. Furtună, B. Fundoianu, ș.a.

Criticul care avusese afinități simboliste în tinerețe și care se preocupă să realizeze o trecere în revistă a adepților simbolismului, de la precursori până la ultimul manifest român este N. Davidescu, în două volume de *Aspecte și direcții literare* în care ajunge la diferite exagerări precum aceea că *simbolismul este începutul literaturii noastre* până atunci *nu se poate vorbi de o literatură românească*[5]. Cert este că, în dezvoltarea ideologiei estetice românești, simbolismul a reprezentat, din toate perspectivele, o etapă inovatoare și bine conturată. Ca și celelalte curente literare, acesta este un produs al unei baze psihologice, relativ colective de la sfârșitul secolului al XIX-lea sub influența celei franceze, reinterpretând tradiția și trecutul, adaptându-le gustului estetic actual, *inovația este, de fapt, o mutație, un moment*

[2] Idem, p. 23
[3] Idem, p. 46
[4] Idem, p. 53-54
[5] Apud L. Bote Marino, p. 63

*estetic inedit, revoluționar față de trecut, în măsura în care îl neagă*[6]. G. Ibrăileanu considera că poezia nouă nu este specifică, ci *internațională*. Simbolismul românesc *nu este un curent de import. El nu asimilează poezia și estetica simbolismului francez decât în măsura în care predispoziții, latențe și căutări poetice interne găsesc în influențele străine un stimulent, o clarificare, o orientare ideologică precisă, care cristalizează o serie de aspirații nelămurite, confuze*[7].

În 1922 este cooptat și T. Arghezi la simbolista *Viață nouă*. Simbolismul *repetă, de fapt, poziția romantismului față de clasicism*[8], teoreticienii curentului făcând analogii cu mișcarea Sturm-und-Drang: *Ca și romanticii, simboliștii au plecat de la principiul libertății în artă, principiu care a dus, de o parte, la lărgirea domeniului de inspirație, iar de alta, la reforma tehnicei poetice*[9], libertatea nefiind un principiu specific acestui curent susținea Ov. Densusianu. Poetica simbolistă este foarte preocupată de justificarea libertății, a *eliberării*, încât ajunge la contradicții, la lipsa unității ideologice.

Arta, după cum spunea Paul Verlaine, înseamnă a fi tu însuți. Se observă astfel că simbolismul cunoaște fluctuații ideologice susținute de esteți precum Ov. Densusianu, I. Minulescu, Al. Macedonski. Ov. Densusianu promovează *arta pentru artă*, *arta adevărată*; I. Minulescu decretează că arta este *strict individuală, autonomă, absurdă, și, dacă vreți, chiar inutilă*[10]. Se observă tendința, de inspirație franceză, de a construi definiții de *purificare* a poeziei prin izolare și eliberare de tot ce nu este specific esenței sale. Asupra teoriei poeziei pure se apleacă Abatele Brémont din care se inspiră și se preocupă apoi Ion Pillat.

Simbolismul contribuie la sensibilizarea poeziei și are, la nivel european, izvorul în elanul vital al filosofiei lui H. Bergson. Însă, simbolul poetului care moare în propria sa puritate de gheață (*Le cygne*) nu are un corespondent românesc. În vremea aceea estetica simbolistă este prezentată, în revistele vremii, ca expresie a dinamismului, idee susținută de P. Păltănea într-un articol publicat în 1914 în *Viața Nouă,* iar prin Ov. Densusianu presupune o sincronizare istorico-socială.

În concepția Luciei Bote Marino *simbolismul constituie un excepțional mediu de transmutație al tuturor datelor senzoriale, afective și ideologice, care animă conștiința poetului*[11]. Astfel, corespondențele, în varietatea lor, provoacă, de asemenea, estetica simbolistă în accepțiunea căreia acestea nu sunt decât *exprimarea unei echivalențe care se stabilește într-o anumită stare psihologică a poetului și un element corespunzător din natură*[12]; *substratul corespondenței efectivitate – imagine nu este niciodată arbitrar. Corespondența este și ea o formă de reflectare a realității*[13], *un fenomen de ordin inefabil, transintelectual* care nu se naște *decât din stări de reverie poetică în care receptarea universului se face exclusiv pe cale emoțională*[14], presupun în mod organic realitatea unei emoții.

Corespondențele posibile între parfumuri, culori și sunete reprezintă *glazura metafizică* a lui Baudelaire, sinestezii, asociații senzoriale simultane, surprinzătoare, care activează concomitent și succesiv asupra unor simțuri, devenind perceptibile doar pentru inițiați, credea Ov. Densusianu.

Corespondențele muzicale, controlate experimental, au condus la *audiția colorată, o intuiție poetică* ce dobândește *un început de confirmare științifică*[15]. Acest fenomen provoacă mare interes în rândul poeților simboliști din a căror operă corespondențele nu lipsesc, ci se

[6] Idem, p. 114
[7] Idem, p. 102
[8] Apud L. Bote Marino, p. 117
[9] ibidem
[10] Apud L. Bote Marino, p. 119
[11] Idem, p. 133
[12] Idem, p. 134
[13] ibidem
[14] Idem, p. 142
[15] Idem, p. 138

întâlnesc atât ca realizare literară, cât și ca program de principiu. Sugestia pare a fi pentru simboliști un sinonim pentru emoția estetică, dar și proprietatea de a evoca/ genera idei. Astfel, corespondența este perceptibilă exclusiv pe cale sugestivă: *să simți paralel cu ceea ce citești și ceva diferit decât evocă poetul; o idee să nască sute altele*[16] susținea T. Arghezi în 1904.

Simbolismul, *estetică bazată pe primatul corespondențelor sugestive, se orientează spre muzicalitate ca spre climatul său cel mai specific*[17], elogiind sunetul în locul culorii (teoretizate de P. Verlaine în *Arta poetică*), cântecul devenind un real instrument de percepție muzicală a universului. Sinesteziile par să ofere *posibilități intrinsec limitate, și toată abilitatea poetică constă nu din permutări și înlocuiri de senzații, ci din conexarea lor într-un raport inedit*[18]. G. Călinescu le vede ca fenomene de reflectare poetică *în zigzag*[19]. O suprapunere originală este cea a culorii peste miros realizată de Al. Philippide: *Un brad bătrân mormăie în barbă/ Că i-au furat culoarea-n miros nucii*[20] (în *Pastel*).

Din punct de vedere al formei, prestigiul rimei este foarte scăzut, toată grija căzând pe ritm, pe succesiunea accentelor tehnice, ritmul variat al acestora este unitar, condensat. Versul liber este asociat cu personalitatea poetului și *îngăduie dilatarea verbală, stilul amorf și tern, lipsit de relieful ritmului regulat și al rimei, adică de suficientă plasticitate*[21].

Pentru simboliștii români forma are un rol foarte important, iar atunci când acesta devine exclusiv (în concepția poeților*), simbolismul degenerează în formalism, transformând poezia în joc gratuit de pură virtuozitate a expresiei*[22]. Însă, inovația în acest curent, susținea I. Pillat, este reprezentată de *introducerea senzației ca mijloc de incantație spirituală*[23].

Ca mișcare literară, simbolismul nu se confundă întotdeauna cu estetica sa, având în vedere temele simboliste și a modalităților lor de realizare. Prin deplasarea de la conținutul ideologic și emoțional al poeziei, anumite principii pot genera exerciții formaliste care pot degrada latura artistico-ideologică, *vagabondajul mental este, de altfel, o notă tipică a întregului curent*[24].

Efluviile mării provoacă o adevărată obsesie a exoticului în întreaga poezie simbolistă. Printr-un joc de asociații orientalul, tropicalul fascinează spiritele exercitând un adevărat miraj, cu dorința spre evaziune în care orice reverie este posibilă. În imaginea edenică olfactivul sensibilizează condamnând la visare; reprezintă un mijloc de uitare a durerii existențiale, un narcotic ce atenuează trăirile nefaste. Evadarea în spațiu și timp se realizează prin regresiune și provine dintr-o atitudine sufletească avidă de astfel de evaziuni.

Ca temă literară, muzica devine indispensabilă, *confuziile de senzații, sinesteziile, joacă aici un mare rol, şi a gândi, de pildă, ideea de parfum sub forma unei «unde» muzicale devine firesc și poetic. Punctul de plecare este Baudelaire*[25]. Sunetele de diferite tonalități echivalează cu transcrierea unui vast registru de emoții. Instrumentele muzicale provoacă sensibilizarea poetului punându-i în mișcare vibrațiile sufletești la diferite intensități (ploaia, vântul, furtuna). Muzica exprimă, de obicei, nostalgia și depresia.

O altă temă, pe care esteticienii o tratează sumar, este erotica simbolistă care se sustrage de la materializare, senzualitate și posesiune, dovedindu-se a fi o formă tipică de lirică indirectă ce oferă poetului un refugiu moral prin transformarea mediului trivial. Până și declarațiile iubirii sunt exprimate discret, iar actele iubirii sunt evocate prin corespondențe – precum în *Moartea Narcisului*, simbol al iubirii defuncte. Iubirea guvernată de incertitudine este

[16] T. Arghezi, *Vers și poezieI* în *Linia dreaptă*, nr. 2-3, 1904, p 23
[17] L. Bote Marino, *op. cit., ed. cit.,* p. 153
[18] Idem, p. 317
[19] G. Călinescu, *op. cit., ed. cit.,* p. 609
[20] Al. Philippide, *Poezii*, Editura pentru Literatură, București, 1962, p. 86
[21] L. Bote Marino, *op. cit., ed. cit.,* p. 169
[22] Ibidem
[23] I. Pillat, *op. cit., ed. cit.,* p. 167
[24] L. Bote Marino, *op. cit., ed. cit.,* p. 197
[25] Idem, p. 217

reprezentativă, este numai o *plecare* și nu o destinație la care se ajunge, nu este niciodată împlinită, desăvârșită, dar nici încheiată cu certitudine.

Afectivitatea nu este numai erotică, ci este și difuză proiectându-se asupra mediului din imediata vecinătate a poetului, care îl încarcă cu vibrația sa care animează obiectele datorită acestui contact afectiv (vezi *Scrisoare* de Dimitrie Anghel; *Iată-mi casa!* de Ion Minulescu sau *Amăgiri* de Ion Pillat). Astfel, poeții devin *intimiști*.

Efuziunea vieții se face mereu simțită în ciuda nevrozei, aromele și emoțiile sonore excită, devin un stimulent al vitalității, răscolesc sau oferă șocuri. Simbolismul sondează misterul în sens enigmatic sufletesc, uneori ca reflex al unei atmosfere depresive (la D. Anghel și I. Minulescu). Prăbușirea morală se realizează citadin, crepusculul capătă note sumbre, ploaia, consolidează, prin contrast, satisfacții intimiste. Izolarea, recluziunea, melancoliile covârșitoare reprezintă suferința, iar solidaritatea oferă speranță, reprezintă viața.

Regimul poetic propriu-zis simbolist înglobează tot ceea ce insinuează și anticipează, așa se dovedește măiestria poetului simbolist, deoarece *în genere, simbolismul românesc este, s-ar zice, prea puțin insinuant și prea mult discursiv*[26]. Curentul dovedește o *tehnică* prolifică *în domeniul propriu-zis imagistic, unde explorează și exprimă, de multe ori cu un remarcabil succes, noi posibilități de simbolizare, metaforizare și sugestivitate*[27]. Impune sugestia ca un nou criteriu al poeticității și înlocuirea picturalului cu inefabilul muzical și olfactiv.

Simbolismul este combătut în toate ziarele vremii și condamnat; este declarat antisocial. Însuși Titu Maiorescu observă la poeții simboliști mania bolnăvicioasă de a face nou; un futurism care nu cuprinde *sâmburele frumosului clasic* și, ca și Lucia Bote Marino, consideră că poezia orașului este artificială, exterioară, lipsită de profunzimea și autenticitatea poeziei satului, care este una interioară. Aportul simbolismului, valabil în conștiința lirică a timpului, constă *într-o nouă așezare a lirismului – și cea mai înaltă – pe scara valorilor spirituale, dar mai ales o înțelegere nouă a fenomenului poetic însuși, disociat de proză, sustras retoricii și narațiunii în versuri, redat sugestiei muzicale a unui vers sufletesc*[28].

Multe studii au demonstrat că un anumit miros poate activa amintiri foarte vechi și emoții ascunse, cu o mai mare intensitate decât imaginile sau sunetele. Nou-născutul intră, cu prima respirație, într-o relație inseparabilă cu purtătorul vieții omenești, energia vitală, numită de indieni Prana. Toate organele respiratorii reprezintă porți de intrare către conștiință și către întreg organismul, către cele mai sensibile părți ale sale. Datorită căii directe pe care nasul o are spre organele respiratorii, acesta este considerat poarta spre conștiința umană, fiind primul simț care se dezvoltă complet la copii. De asemenea, este poarta ce înlesnește drumul mirosului, cel care oferă informația cea mai minuțioasă și mai exactă decât oricare alt organ senzitiv. Deoarece zonele olfactive ale creierului se află în apropierea celor care stochează memoria și emoțiile, cele două zone se influențează reciproc. Emoțiile și amintirile se află într-o strânsă relație cu mirosul, de aceea miresmele plăcute sunt importante pentru noi, căci pot deschide porți către secretele unor dimensiuni adânci ale existenței umane. În lirica angheliană miresmele ademenesc spre o dăruire spre viață, iar prin aceasta către o deschidere cosmică. Astfel, stimulează și însuflețesc fantezia. Cu cât mirosul este mai plăcut, cu atât amintirea se impregnează mai adânc, energia vitală devenind mai puternică.

Simbolismul românesc este un fenomen eterogen, dar nu poate fi considerat o imitație a celui occidental, ci o atitudine literară originală. Înregistrează un moment al experiențelor care este reprezentat de activitatea lui Al. Macedonski la revista *Literatorul* în 1880. Macedonski susține că poetul nu este decât un instrument al senzațiilor primite de la natură pe care le transmite în formulări inedite. Poezia îi apare ca o revărsare a sentimentului accentuând astfel latura romantică a poeziilor sale din ciclul *Nopților*. Prin unele motive și prin perfecțiunea

[26] Idem, p. 321
[27] Idem, p. 326
[28] I. Pillat, *op.cit, ed. cit.*, p. 255

formei, poetul poate fi considerat și parnasian chiar dacă apar teme și motive simboliste cultivând corespondențele, sugestia, simbolul și tehnica refrenului. În articolul *Arta versurilor* din 1890, el relevă faptul că poezia este o muzică interioară, care este altceva decât muzicalitatea prozodică. Ideea este reluată în articolul *Poezia viitorului* din 1892 în care se afirmă că poezia este muzică și imagine și presupune sugestia. Definind instrumentalismul, Al. Macedonski consideră că sunetele joacă în instrumentalism rolul imaginii din simbolism.

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# GALA GALACTION – THE TRANSLATOR OF THE BIBLE

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***Abstract:*** *The work of translation was fundamental to Gala Galaction's intellectual profile, his major project being the complete translation of the Bible – a project completed after twenty years in a version of remarkable stylistic refinement. This initiative stands within the Romanian biblical tradition, inaugurated by the 1688 Bible, and responded to the need for a modern, scholarly edition. Galaction first translated the New Testament (1927) independently, working from the Greek text. He later contributed to the 1936 edition, the first to consult and compare the Old Testament with the original Hebrew text alongside the Septuagint. His most significant accomplishment is the King Carol II Bible (1938), produced together with Vasile Radu. This translation drew directly on the Hebrew text for the Old Testament and was conceived as a modern, lucid version adapted to the "genius of the Romanian language." Despite tensions within the collaboration, the 1938 translation is regarded as evidence of Galaction's stylistic mastery, skillfully blending archaisms with modern expressiveness.*

***Keywords:*** *Bible, translation, tradition, modern version, sense.*

Activitatea de traducător este cea care întregește personalitatea complexă a lui Gala Galaction, în cazul său confirmându-se afirmația conform căreia „un bun traducător trebuie să posede o parte din talentul creatorilor de literatură." (Nida, 2004: 35).

Considerând că „o traducere este de-a pururi o prelucrare" și „un traducător fericit trebuie să fie – în limba lui maternă – un mare scriitor", fiindcă „transfigurează pe autorul pe care-l traduce" (Galaction, 1961: 335), Galaction va traduce, ocazional, din operele scriitorilor Anatole France (nuvela *Le jongleur de Notre Dame* apărută sub titlul *Paiața Maicii Domnului*), Lev Tolstoi (istorioarele *Sămânța* și *Cine a născocit rachiul*) și William Shakespeare (textul dramatic *Negustătorul din Veneția*).

Cea mai importantă realizare în acest domeniu rămâne însă traducerea integrală a *Bibliei*, unul dintre principalele obiective ale existenței sale, care a presupus o muncă sisifică, desfășurată de-a lungul a 20 de ani, dar care a avut ca rezultat „o versiune românească de splendidă valoare stilistică, plină de aroma specifică limbii române, cu inflexiuni, armonii, nuanțe și vibrații de admirabilă profunzime și cuceritoare savoare" (Vârgolici, 1967: 302).

Traducerea *Bibliei* în limba română de către Galaction se înscrie într-o lungă tradiție românească care datează încă din Evul Mediu, născută din grija de a conserva textul sacru și din dorința de oferi oamenilor acces la cuvântul Domnului în limba lor.

Astfel, în contextul social-istoric al secolului al XVII-lea, în care textul religios reprezenta componenta de bază a culturii noastre scrise, apare în 1688, după traducerea și tipărirea anterioară a numeroase cărți de cult cu conținut biblic dintre care cele mai importante sunt *Palia de la Orăștie* (1582) și *Noul Testament de la Bălgrad* (1648), prima traducere integrală în limba română a textului sacru – *Biblia adecă Dumnezeiasca Scriptură a Vechiului și Noului Testament*, cunoscută și sub numele de *Biblia de la București* sau *Biblia lui Șerban Cantacuzino* – considerată „un moment simbolic al înțelegerii de către marii învățați ai vremii a rostului și rolului Bisericii în unificarea neamului prin cultivarea limbii și prin acțiune culturală responsabilă" (Chivu, 2012: 59).

Reprezentând „pentru limba română ceea ce este pentru cea germană *Biblia* lui Martin Luther" (Călinescu, 2003: 14), *Biblia de la București* valorifică experiența traducerilor

anterioare și are ca referință textele grecești, *Septuaginta* și *Noul Testament*, impunându-se „ca model și ca reper pentru toate versiunile românești ce vor urma" (Simion, 2016: 821).

Prima dintre acestea este *Biblia adecă Dumnezeeasca Scriptură a Legii Vechi şi a ceii Noao* sau *Biblia lui Samuil Micu*, apărută la Blaj (1795) și caracterizată nu doar printr-o actualizare a normelor limbii literare, ci și printr-o revizuire a textului *Bibliei de la Bucureşti*, „clarificând, prin raportare constantă la *Septuaginta*, dar și la *Vulgata*, multe din pasajele obscure, eliminând multe regionalisme (moldovenisme sau muntenisme), ca și unele grecisme sau slavonisme, în favoarea unor creații lexicale interne care căpătaseră între timp răspândire în uzul literar" (Simion, 2016: 826).

*Biblia lui Samuil Micu* va constitui, la rândul ei, modelul *Bibliei de la Petersburg* (1819), pe cel al *Bibliei* (1854-1856) tipărite de Filotei, episcop de Buzău, dar și al *Bibliei* lui Andrei Șaguna, apărută la Sibiu (1856-1858) – *Biblia, adecă Dumnezeiasca Scriptură a legii celei vechi și a cei nouă, după originalul celur Șeptezeci și doi de Tâlcuitori din Alexandria*.

Autorizată oficial de Biserica Ortodoxă Română, tipărită în grafie latină și apărută sub patronajul regelui Carol I, *Biblia adică Dumnezeeasca Scriptură a Legii vechi și a celei Nouă* din 1914 este considerată „ultima ediție aflată în descendența *Bibliei de la Bucureşti*", ce „respectă cu fidelitate *Septuaginta*" (Simion, 2016: 827), respectiv traducerea din ebraică în limba greacă a textului sacru, realizată de 72 de traducători, în secolul al III-lea.

Acestor ediții ale *Bibliei*, care se înscriu într-o tradiție ortodoxă și sunt inițiate sau recunoscute oficial de autoritatea Bisericii, li se adaugă și alte versiuni „inovatoare din punct de vedere stilistic și lingvistic" (Simion, 2016: 828), realizate de figuri importante ale culturii române. Acesta este cazul *Bibliei lui Heliade* (1858-1860) sau cel al versiunii realizate de Timotei Cipariu (1870), rămasă însă în manuscris.

De asemenea, începând cu a doua jumătate a secolului al XIX-lea, Societatea Biblică Britanică finanțează și tipărește, inclusiv în limba română, o serie de ediții biblice specifice cultelor neoprotestante. În această activitate de revizuire a textului sacru și de continuă retraducere, se observă „cel mai bine instinctul de a traduce pe care îl întreține insatisfacția față de traducerile existente" (Ricoeur, 2005: 71).

Perioada interbelică este marcată de circulația acestor versiuni britanice, cea mai cunoscută fiind traducerea lui Dumitru Cornilescu care s-a bucurat de un mare succes atât în rândul comunităților neoprotestante, cât și în rândul credincioșilor ortodocși datorită limbajului său facil și modern.

Problema necesității unei noi traduceri științifice a *Bibliei* în limba română care să înlocuiască „versiunea veche bisericească, foarte venerabilă și interesantă ca limbă arhaică, sau versiunea corectată de multe mâini, fără unitate și fără autoritatea pe care o găsim în editura Societății Britanice" (Galaction, 2004: 10) este dezbătură și de Gala Galaction în mai multe articole publicate în această perioadă. El este conștient că cel care va realiza această traducere „trebuie să știe de mai-nainte că, măcar vremelnic, va fi considerat, ba chiar hulit ca revoluționar" și consideră că această inițiativă trebuie să vină nu de la oficialități, ci de la „vreo tovărășie iubitoare de Hristos și de neam, vreun suflet entuziast și răscolitor de suflete, sau vreun bogat enigmatic, care ar vrea să ne aducă proba rară că bogățiile nu sunt numai de la Diavolul și numai pentru Diavolul" (Galaction, 2004: 11).

Cel care acceptă această provocare este chiar Galaction, care, impulsionat de dorința de a oferi poporului român o traducere „mulțumitoare", într-un articol din 1921 – *Când va fi gata traducerea „Bibliei"* – mărturisește: „am îndrăznit să ridic pe umerii mei atare greutate [...], mă străduiesc să încheg o traducere limpede și literară" (Galaction, 2004: 137-138). Pentru început, el traduce singur, din limba greacă, între 1920-1924, *Noul Testament* care, „după trei ani de carantină" (Galaction, 1977: 166), este tipărit în 1927 de Institutul Biblic, cu un cuvânt introductiv semnat de patriarhul Miron Cristea.

Deși „tălmăcirea” sa este apreciată de unii contemporani, există și numeroase voci critice, ceea ce îl determină pe Galaction să menționeze într-o notă din *Jurnalul* său, din data de 9 septembrie 1927: „Traducerea mea este prea ingenioasă și prea literară. Era de așteptat ca ea să trezească proteste și discuții. Ceea ce se petrecea cu Fericitul Ieronim este firesc să se petreacă și cu mine” (Galaction, 1977: 166-167).

Deși nu își abandonează planul de a traduce *Vechiului Testament* după originalul ebraic, Gala Galaction colaborează cu Nicodim Munteanu, starețul Mănăstirii Neamț și Mitropolitul Moldovei – și viitorul patriarh –, și Vasile Radu – preot și profesor de ebraică și Exegeza Vechiului Testament la Facultatea de Teologie din Chișinău –, la traducerea *Sfintei Scripturi* din 1936, un proiect realizat sub patronajul regelui Carol al II-lea, la inițiativa patriarhului Miron Cristea și cu aprobarea Sinodului Bisericii Ortodoxe Române. Această nouă versiune a *Bibliei* are ca referință pentru *Vechiul Testament* textul grecesc al *Septuagintei*, confruntat însă cu cel ebraic. Este pentru „prima dată în lunga istorie a transpunerilor biblice în română când originalele ebraice sunt recunoscute ca legitime, ceea ce reprezintă o încercare de a schimba mentalitatea împărtășită de clerul ortodox de orientare mai conservatoare” (Simion, 2016: 827). Păstrându-și „savoarea arhaică”, dar câștigând „în limpezime și concisiune” (Sadoveanu, 1936: 64), *Sfânta Scriptură* din 1936 va sta la baza viitoarelor ediții aprobate de Sfântul Sinod (1944 – ediție realizată de Nicodim Munteanu care reia textul din ediția din 1936, dar înlocuiește traducerile colaboratorilor cu propria versiune; 1968 – ediție tipărită din inițiativa patriarhului Iustinian, 1972, 1982, 1990 etc.), acestora adăugându-li-se și *Biblia* publicată în 2001 de Bartolomeu Anania, arhiepiscop al Vadului, Feleacului și Clujului, ce presupune o întoarcere la *Septuaginta* ca text de referință unică, acceptată de Biserica Ortodoxă Română, dar nedeclarată ediție oficială.

În 1938, Fundația pentru Literatură și Artă «Regele Carol II» publică o nouă versiune integrală a textului sacru, tradusă de data aceasta de Gala Galaction în colaborare cu colegul său Vasile Radu – *Biblia sau Dumnezeiasca Scriptură a Vechiului și a Noului Testament* sau *Biblia Regele Carol II*, cum o numesc cei doi traducători în *Prefață* –, și realizată cu sprijinul și finanțarea Regelui Carol al II-lea. Această nouă *Biblie* este diferită de cea din 1936, întrucât traducerea *Vechiului Testament* are la bază *Biblia ebraică* „plus așa zisele cărți dentero-canonice, absente din *Biblia* ebraică, existente numai în *Septuaginta*” (Galaction, Radu, 1928: 93).

Motivația fundamentală a apariției unei noi versiuni a textului sacru este reprezentată de concurența biblică și confesională a protestantismului, de „necesitatea ca ortodocșii să aibă textul ebraic drept referință comună pentru respingerea activităților prozelitiste ale neoprotestanților”(Simion, 2016: 827) care considerau acest text sursa primordială pentru traducerea *Vechiului Testament*. Astfel, pentru a intra „în lupta deschisă cu sectanții mai vechi și de ultimă oră”, cei doi colaboratori mărturisesc că au reluat lucrul și au revizuit textele traduse de ei și incluse în *Biblia* din 1936, tălmăcind „din nou, din textul original ebraic, toate acele cărți care până acum fuseseră tălmăcite numai din *Septuaginta*” (Galaction, Radu, 1938: VI-VII).

Un alt aspect care îi determină pe Gala Galaction și Vasile Radu să inițieze această traducere integrală a *Bibliei* este faptul că „vechile traduceri erau fie incomplete, fie într-o limbă greoaie” (Vârgolici, 1967: 300), căci „sute de ani originalul sacru a fost tradus juxtaliniar spre tortura limbii în care se făcea traducerea și spre extazul câtorva savanți imbecili” (Galaction, 1961: 335). Mai mult, traducerea indirectă a *Vechiului Testament* din versiunea grecească, *Septuaginta*, care se bucura de recunoașterea oficială a Bisericii, oferea cititorilor, în viziunea celor doi colaboratori, „înțelesuri obscure și inferioare textului original în sute de locuri” (Galaction, Radu, 1930: 203).

În același timp, ei sunt preocupați să ofere limbii române o variantă actualizată, care să reflecte continua evoluție a acesteia, convinși fiind că „*Sfânta Scriptură* trebuie să-și

îndeplinească, la noi, rodnica ei menire și să pătrundă ca o rețea de apă vie ogoarele inimii și ale literaturii românești" (Galaction, Radu, 1938: VIII).

Astfel, în *Prefața Bibliei* din 1938, cei doi traducători mărturisesc că au folosit în traducerea lor termeni uzuali, nelăsându-se „înduplecați nici de cei ce doreau să regăsească în noua *Biblie* toate arhaismele și tot graiul traducătorilor *Bibliei* de la 1688, nici de progresiștii și neolatiniștii de azi, care ar voi să șteargă din limba noastră toate dovezile lungului nostru trai laolaltă cu alte neamuri fără obârșie romană." (Galaction, Radu, 1938: IX)

Aceștia subliniază natura dinamică și schimbătoare a limbii, asemenea tuturor aspectelor vieții umane, menționând că anumite forme ale limbii, ale evoluției ei pot fi conservate „pe plăci de aramă, pe ziduri de temple și de mausolee, în operele poeților de geniu și în traducerile Sfintei Scripturi. Sfânta Scriptură are, de trei mii de ani, puterea să fixeze, pe calea popoarelor și în viața limbilor, unele etape ale lexicului și ale sintaxei" (Galaction, Radu, 1938: IX). Ei sunt conștienți atât de responsabilitatea, cât și contribuția lor la crearea unei traduceri autentice, care valorifică, la un nivel superior, „lamura limbii românești, așa cum am deprins-o din gura mamei, așa cum am învățat-o din cărțile clasicilor români și așa cum ne-o impune astăzi, către mijlocul secolului al XX-lea, treapta ei de dezvoltare și de îmbogățire" (Galaction, Radu, 1938: IX).

În ceea ce privește dificultățile pe care le implică actul traductiv, Galaction își exprimă opinia încă din 1924, când, în articolul *Printre tomuri brăcuite. Biblia mea englezească și traducerea Noului Testament*, apărut în „Viața Românească" afirmă că, în cazul traducerii *Sfintei Scripturi*, „aici aproape fiecare stih ajunge o problemă. Stihul în aparență cel mai simplu, când deschizi un comentar și cercetezi cum l-au înțeles comentatorii, vezi că samănă cu o rază de lumină care cade – în camera obscură – pe o prizmă de cristal" (Galaction, 1924: 220).

În același timp, consideră că „o bună și definitivă traducere a Sfintei Scripturi este, după experiența de până acum, totdeauna o operă de colaborare" (Galaction, 1924: 220). Un alt aspect pe care îl va evidenția în articolul *O traducere a Vechiului Testament*, apărut tot în „Viața românească", în 1928, este legat de conservatorismul reprezentanților Bisericii în ceea ce privește tehnica de traducere, fiind preferată cea literală: „Lumea noastră bisericească nu știe până acum că traducerea Sfintei Scripturi nu se mai face azi în condițiile de altă dată. [...] Traducătorul modern vrea să se înțeleagă textul pe care îl traduce și vrea să toarne înțelesul cucerit în tiparele firești ale limbii lui materne." (Galaction, Radu, 1928: 93).

Pentru Galaction și colaboratorul său, orice traducere, „pe lângă redarea exactă a sensului original, mai trebuie să fie făcută după geniul limbii în care se traduce, adică traducerea – în cazul nostru – să fie românească. Vocabularul să nu fie neglijat, toate cuvintele care pot intra în traducere să fie puse, stilul să fie îngrijit și cursiv." (Galaction, Radu, 1930: 200).

Colaborarea dintre cei doi traducători nu este însă una lipsită de greutăți, fiind deseori tensionată. Nu de puține ori, în *Jurnalul* său, Galaction se plânge de neînțelegerile dintre ei, de discuțiile legate de stilul diferit de abordare a textului etc., ceea ce îl face pe acesta să afirme, într-o notă de jurnal din 3 octombrie 1937: „Acest colaborator nu mă înțelege, nu mă prețuiește și toată strădania mea are la sfârșit gust de leșie și de păcură! Dar a trebuit să-mi calc pe inimă și să jertfesc scopului urmărit toate resentimentele mele de scriitor mortificat." (Galaction, 1977: 247).

În ciuda tuturor obstacolelor întâmpinate, „din acest «război» dintre un prozator-poet și un erudit sever, s-a plămădit o lucrare ce se înscrie în cultura noastră ca un superb testimoniu al farmecului limbii române" (Vârgolici, 1967: 303).

Din păcate, această nouă ediție integrală a *Bibliei*, apărută la 250 de ani de la *Biblia lui Șerban Cantacuzino*, nu este recunoscută de Sfântul Sinod și îi nemulțumește pe patriarhul Miron Cristea și pe unii contemporani, reprezentanți ai Bisericii și nu numai (de exemplu, A. C. Cuza, Nicolae Iorga). Cu toate acestea, traducerea realizată de Galaction și colaboratorul

este una dintre cele mai expresive, de o inestimabilă valoare stilistică, fiind o mărturie a farmecului limbii române modelate cu măiestrie de traducătorii textului, ceea ce l-a făcut pe Perpessicius să afirme că *Biblia* a fost tradusă „într-o limbă în care aroma arhaică a trecut prin rafinamentul cel mai modern" (Perpessicius, 1934: 40).

Textul *Bibliei* din 1938 excelează astfel „în îmbinarea armonioasă, expresivă a termenilor arhaici și populari, care dau tenta textului original, cu termenii moderni, neologistici, cu rol determinant în potențarea multilaterală a sensurilor și nuanțelor" (Vârgolici, 1967: 304), meritul în acest sens fiind cu certitudine al lui Galaction, cel care s-a ocupat de „munca de revizuire și de euritmie" (Galaction, 1977: 200).

Ca traducător, Galaction „recreează textul, atmosfera, ritmul, este un artist lingvist" (Niculiu, 1971: 263) care „știe să facă să vibreze coardele limbii naționale, pe toate intensitățile, într-o orchestrație de orgă, comparabilă doar cu gravitatea muzicii lui Bach" (Niculiu: 1971: 267), astfel încât cititorul acestei variante a *Bibliei* „are senzația că parcurge o carte de legende scrise într-o superbă limbă românească" (Vârgolici, 1967: 304-305).

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# TIME AND TEMPORALITY IN LUCIAN BLAGA'S POETRY

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***Abstract:*** *In the first part of this article, we will review the some works of the poet, philosopher, playwright and essayist that Lucian Blaga was. His area of expertise covers three major fields: poetry, philosophy, and dramaturgy. We will analysis the time and temporality in one field of Lucian Blaga's work and that is poetry.*
*In the second part of this article, we will analyze the time in Blaga's poetry. That is a broad dimension, which records both the time of birth, of creation, of the uncreated, of the miracle of life, of the progress of life, and the time of immortality. From his point of view, in his works the time is not a rigid and unitary entity, but a complex, multidimensional reality that influences the way in which human beings relate to existence, knowledge and themselves.*
*In the third part of this article, we will conclude our analyze with the main idea that time, in Blaga's approach, becomes a mirror of human destiny, a way to understand the mystery of existence and a tool for self-transcendence.*

***Keywords:*** *time, poetry, periods, past, dimension, stages.*

## 1. Introducere

Lucian Blaga (1895-1961) a fost un poet, filosof, dramaturg și eseist, ilustrând una dintre cele mai complexe și influente personalități din România. Aria lui de desfășurare acoperă trei domenii majore: poezie, filosofie și dramaturgie. Blaga a elaborat un sistem filosofic original, organizat în patru trilogii: *Trilogia cunoașterii, Trilogia culturii, Trilogia valorilor* și *Trilogia cosmologică*. În ceea ce privește dramaturgia, Blaga a scris piese de teatru cu un univers tematic vast, axându-se pe subiecte mitice, religioase și filosofice. Câteva exemple pertinente de piese de teatru sunt: *Zamolxe, Meșterul Manole* și *Avram Iancu*. În legătură cu poezia, Lucian Blaga a fost considerat unul dintre cei mai importanți poeți români interbelici, cu o viziune lirică metafizică și filosofică.

Etapele poetice blagiene se divid în trei perioade de afirmare. În prima etapă se face simțită apropierea de expresionism, marcată de primele două volume ale poetului: *Poemele luminii* (1919) și *Pașii profetului* (1921).
A doua etapă începe odată cu apariția volumului *În marea trecere* (1924) și se continuă cu *Lauda somnului* (1929), generând acea ruptură ontologică sfâșietoare, care se traduce în triste ți metafizice.

Ultima etapă a creației lui Blaga încearcă o refacere a spiritului poetic, o redobândire a tradițiilor, plasând poezia în planul satului arhaic românesc, prin toate volumele scrise ulterior: *La cumpăna apelor* (1933), *La curțile dorului* (1938), *Nebănuitele trepte* (1943) și ciclurile de postume: *Vârsta de fier, Corăbii cu cenușă* și *Ce aude unicornul*.

## 2. Timpul în poezia blagiană- noțiuni

Timpul, în poezia blagiană, este o dimensiune amplă, care înregistrează atât timpul nașterii, al făcerii, al increatului, al miracolului vieții, al progresului vieții cât și timpul nemuririi. Blaga

nu prezintă un timp cronologic, liniar, cursiv, ci un timp dezordonat, care se împletește cu misterul existenței. De aici se extrage ideea că în cadrul categoriei temporale, Blaga introduce un paralelism între efemeritate și eternitate. Condiția eternității este privită ca o spaimă în conștiința creatoare, deoarece poetul încearcă o înscriere în univers prin accesarea timpului nemăsurabil, care poate participa la ritmurile ancestrale ale cosmosului. Acest sentiment catastrofic pe care îl creează timpul ireversibil, timpul morții, care poate depăși condiția umană și care poate trece peste granițele cotidianului, ascensional spre univers, este transpus prin frica de moarte, idee accentuată de George Gană: „Timpul este prin urmare un atribut al existenței, a fi înseamnă și a deveni; și cum termenul devenirii e moartea, spaima de timp e spaima de moarte, pe care o putem suprima numai suprimând existența.”[1].

### 3. Trei coordonate distincte: timpul-cascadă, timpul-fluviu și timpul-havuz.

În concepția filosofică blagiană, timpul nu este o entitate rigidă și unitară, ci o realitate complexă, multidimensională, care influențează modul în care ființa umană se raportează la existență, la cunoaștere și la sine. În cadrul sistemului filosofic, Lucian Blaga propune o viziune originală asupra timpului, pe care îl împarte în trei coordonate distincte: timpul-cascadă, timpul-fluviu și timpul-havuz.

Timpul-cascadă este, în abordarea lui Blaga, timpul care corespunde trecutului și este definit de o mișcare descendentă, marcată de o degrabare lentă și inevitabilă a realului. Filosoful român îl descrie în *Trilogia culturii* ca având: „semnificația unei necurmate îndepărtări în raport cu un punct inițial, investit cu accentul maximei valori”[2]. Această formulare scoate în evidență faptul că timpul-cascadă este perceput ca o alunecare continuă și ireversibilă față de un început mitic, pur, originar, considerat valoric suprem.

Criticul Cornel Moraru adaugă o dimensiune antropologică acestei viziuni, observând că timpul-cascadă apropie ființa umană de începutul vieții, dar în același timp înregistrează „alterarea lentă a organicului”[3]. Astfel, această formă a timpului poate fi asociată cu ideea de declin biologic și cu natura efemeră a trupului, dar și cu pierderea treptată a sacralității originare.

Al doilea tip de timp, timpul-fluviu, este asociat dimensiunii prezentului, dar nu se reduce strict la momentul actual. El este un timp viu, în continuă curgere, care încorporează trecutul recent și anticiparea viitorului apropiat. Blaga îl definește ca fiind: „adunat cu totul în momentul de față, dat tot așa în tot ce a fost sau poate deveni momentul de față”[4], subliniind astfel caracterul său totalizator și holistic.

Timpul-fluviu este un timp al lucidității, în care ființa umană devine conștientă de propria situare în lume și de legătura dintre etapele vieții. Spre deosebire de timpul-cascadă, care presupune o distanțare de esență și o mișcare către dezagregare, timpul-fluviu este o dimensiune a trăirii autentice, a devenirii continue în prezent. În acest sens, el este esențial pentru construirea identității personale și pentru procesul cunoașterii.

Cea de-a treia dimensiune temporală propusă de Blaga este timpul-havuz, care corespunde viitorului, dar nu în sensul său comun, cronologic, ci ca o proiecție înaltă, spiritualizată a ființei. Este un timp ascendent, care, în cuvintele filosofului, are „darul să înalțe necontenit nivelul existenței”[5]. Metafora havuzului, care sugerează o mișcare în sus, în contrast cu căderea timpului-cascadă, exprimă ideea unei deschideri către o realitate superioară, spre o formă de cunoaștere și trăire ce transcende limitele existenței empirice.

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[1] G. Gană, *Opera literară a lui Lucian Blaga*, Editura Minerva, București, 1976, p. 290.
[2] Lucian Blaga, *Trilogia culturii*, Editura Humanitas, București, 2011, p. 75.
[3] Cornel Moraru, *Lucian Blaga. Monografie, antologie comentată, receptare critică*, Editura Aula, Brașov, 2004, p. 27.
[4] Lucian Blaga, op.cit., p. 74.
[5] Ibidem, 74.

Timpul-havuz este trăit prin el însuși, nu în raport cu alte dimensiuni temporale, și implică o formă de aspirație către plenitudine, către absolut. În acest cadru, ființa umană nu mai este supusă doar devenirii și efemerității, ci devine capabilă de autodepășire, de transcendere. Timpul-havuz are, așadar, o funcție soteriologică, oferind posibilitatea salvării prin dorința de ascensiune, prin deschiderea către ideal și absolut.

### 4. Timpul auroral și de timpul crepuscular

În privința poemelor blagiene, Iuliu Pârvu delimitează creația lirică a lui Blaga în două mari polarități asumate de timpul auroral și de timpul crepuscular.

În exegeza sa asupra operei lui Lucian Blaga, criticul amintit anterior identifică timpul auroral ca fiind o categorie simbolică fundamentală, cu implicații existențiale și culturale. Acest timp nu se referă strict la o dimensiune cronologică, ci desemnează mai degrabă o stare de grație ontologică, o vârstă mitică a ființei, caracteristică începuturilor și marcată de o receptivitate afectivă amplificată.

Timpul auroral este asociat cu tinerețea timpurie, acea etapă incipientă a vieții în care omul se raportează la lume prin mirare, fascinație și deschidere absolută. În această perioadă, ființa umană trăiește într-un raport intim cu misterul, iar realitatea îi apare nu ca o ordine rațională, ci ca o taină luminoasă, încă neîntinată de experiența limitativă a lucidității tragice.

Iuliu Pârvu afirmă că: „Vieţuirea într-un timp auroral presupune adoptarea unui stil afectiv specific acestei vârste. Poetul admite ideea posibilității asumării unui eu adoptiv, atât în plan individual, cât și colectiv.”[6]. Cu alte cuvinte, trăirea în registrul auroral este caracterizată prin intensitate emoțională, spontaneitate și încredere în existență. Totodată, poetul își însușește un eu fluid și permeabil, care oscilează între dimensiunea individuală și cea colectivă. Pe plan individual, această formă de identitate reflectă disponibilitatea spre metamorfoză și integrare în ritmurile lumii, în timp ce, la nivel colectiv, indică o solidarizare cu destinul comunitar, în acord cu viziunea blagiană asupra culturii ca expresie organică a spiritului.

În plan poetic, timpul auroral este ilustrat de creațiile din prima etapă, și anume volumele: *Poemele luminii* și *Paşii profetului*. Aici, existența este trăită în unitatea mitică, într-o atmosferă a începutului absolut, unde ființa se descoperă în comuniune cu sacrul și cu arhetipurile cosmice.

Încă din volumul de debut, Blaga scrie poezii ce sunt marcate de o senzație a incipitului absolut, în care timpul este perceput ca o dimensiune capabilă de trascendere a clipelor imediate, tradus printr-o revărsare de lumină și vitalitate. În configurația acestor poeme există un timp mitic, arhetipal, care nu curge în sens istoric, ci se reînnoiește constant în trăirea interioară a eului liric.

Pentru Blaga, timpul din *Poemele luminii* este mai puțin o succesiune de clipe și mai mult o trăire intensă, lăuntrică. Este un timp care nu se măsoară, ci se simte, mai exact un timp afectiv, colorat emoțional. Această temporalitate este compatibilă cu viziunea expresionistă, în care accentul cade pe intensitatea trăirii, nu pe obiectivitatea cronologică.

Poezia *Liniște*, de pildă, suspendă timpul într-un moment static și absolut: „Atâta liniște-i în jur de-mi pare că aud/ cum se izbesc de geamuri razele de lună.”[7]. Aici, există acel sentiment de nostalgie al sufletului tânăr care încearcă o revenire la societatea arhaică uitată. Se face, astfel, o paralelă între timpul contemporan, actual al ființei și timpul trecut, trimițând la mitul eternei reîntoarceri. Prin urmare, poezia *Liniște* reflectă aspirația spre un timp circular, ciclic, repetitiv, un fel de simulacru, în care timpul este fără timp, mai mult decât atât timpul trece de aria realului și pătrunde într-o temporalitate primordială, în atmosfera de liniște universală, pe

[6] Iuliu Pârvu, *Lucian Blaga. Poezii esențiale și alte texte comentate*, Editura Societatea Culturală „Lucian Blaga”, Cluj-Napoca, 2002, p. 81.
[7] Lucian Blaga, *Opera poetică,* Editura Humanitas, București, 2024, p. 28.

care George Gană o definește în acest mod: „liniștea e condiția revelării părții nemuritoare a ființei”[8].

În legătură cu al doilea volum de poeme, *Pașii profetului*, timpul este văzut ca o desprindere de timpul mitic și ca o intrare într-un timp profetic, marcat de destin și revelație. Timpul devine, în acest volum, mai dens, mai tragic și mai încărcat de tensiuni existențiale. În acest context, timpul este perceput ca timp al așteptării, o așteptare încărcată de presimțiri. Ființa umană simte durata existențială ca pe o apropriere de o ruptură sau de o metamorfoză.

Timpul profetic nu mai este circular sau mitic, ci se încarcă din seva unei direcțiuni teleologice, mai exact se îndreaptă spre un punct măreț, culminant, spre o epifanie sau o cădere. Astfel, timpul devine dramatic și eshatologic.

Deși *Pașii profetului* marchează o accentuare a tensiunii metafizice, concepția blagiană asupra timpului nu se desprinde în mod radical de registrul auroral conturat mai întâi în *Poemele luminii*. Subiectul liric trăiește în continuare într-un timp al începuturilor printr-o transfigurare mitică, prin asumarea unei identități arhetipale, prin transferul eului liric în figura zeului Pan.

Pan, divinitate rustică a mitologiei grecești, simbol al naturii și al vitalității, este imaginea unei ființări primordiale, în comuniune totală cu natura, cu instinctele și cu misterul cosmic. Prezența lui în structura lirică semnalează o regresie mitică, o întoarcere în timpul originar, auroral, în care granițele dintre om și cosmos sunt estompate.

Moartea zeului din poemul *Moartea lui Pan* este una simbolică, marcând momentul sfârșitului unei epoci mitice. În acest sens, moartea zeului anunță o ruptură între om și absolut și prezice începutul dezvrăjirii lumii, în conformitate cu teoria lui Max Weber. Pan moare și odată cu el moare și posibilitatea trăirii mitice, aurorale, a timpului. Totuși, acest sfârșit tragic reprezintă mai curând o latență, o retragere a sacrului într-o stare potențială. Misterul nu dispare, ci se adâncește, devenind inaccesibil unei conștiințe raționaliste.

Timpul crepuscular, în accepțiune largă, desemnează o epocă de declin, o etapă de sfârșit de ciclu în care se resimte dispariția unei ordini sacre, a unei vârste de aur a lumii sau a unei relații vii cu transcendența. Este un timp al destrămării, al întunecării luminii spirituale, în care ființa se simte exilată, marginalizată, exclusă într-un univers înstrăinat. Adesea, acest timp este marcat de melancolie, apocalipsă latentă și de conștiința pierderii unui paradis originar.

Această dimensiune crepusculară a timpului se manifestă cu pregnanță în volumul *În marea trecere*, indicând o etapă de maturitate lirică și de interiorizare a tragicului existențial. Aici, lumea este într-un proces de destrămare, sacrul se retrage într-o tăcere divină, iar eul liric resimte tristețea metafizică a trecerii și a morții. Se prezintă momente disperate în care se caută neîncetat răspunsuri la întrebările și dramele conștiinței creatoare, timpul devenind unul heraclitean, curgător.

Poezia *În marea trecere* propune o antiteză între prezent și trecut prin intermediul elementului sângelui: „Numai sângele meu strigă prin păduri/ după îndepărtata-i copilărie,/ ca un cerb bătrân/ după ciuta lui pierdută în moarte.”[9]. Sângele este, pe de o parte simbolul vitalității și al sacrificiului, pe de altă parte un intermediar al generațiilor, așa cum observă și Marin Mincu: „sîngele fiind un element de comunicare între generații, neamuri, indivizi, specii, un fel de element chimic cu valențe infinite, prin care se învinge timpul.”[10].

Volumul *Lauda somnului* atinge acel nivel al timpului care apropie ființa de lumea elementară prin somn. Există în cadrul poemelor din acest volum un timp al inițierii în lumea divină, într-o atmosferă de tăcere, liniște, vis și uitare. Este vorba despre o acceptare elegiacă a finalului, ca parte firească a unui ciclu cosmic și integrarea în lumea plenitudinii.

[8] G. Gană, op.cit., p. 241.
[9] Lucian Blaga, *Opera poetică*, Editura Humanitas, București, 2024, p. 106.
[10] Marin Mincu, *Lucian Blaga. Poezii*, Editura Pontica, Constanța, 1995, p. 152.

Volumul este încărcat de prezența motivului miezului nopții, care facilitează acea pătrundere în sacralitate. De exemplu, poezia *Somn* înglobează un timp suspendat, care nu mai cunoaște marca timpului concret. Somnul devine metafora regăsirii unității originare pierdute, a păcii din preființă, un simbol al întoarcerii la misterul primordial. Timpul semnifică poarta tainică spre neființă, spre o noapte sacră și protectoare.

Volumul *Nebănuitele trepte* propune o renaștere lirică după apogeul viziunii crepusculare. În substratul acestui volum, timpul este unul al căutării de sine, un drum inițiatic al eului liric care aspiră la înnoirea ființei prin apropiere de divin. Treptele sunt metafora ascensiunii spirituale, dar și a complexității devenirii interioare. Timpul nu mai este apocaliptic, ci capătă trăsăturile unui timp al metamorfozei, în care omul se regăsește în armonie cu Marele Anonim.

În poezia *Schimbarea zodiei* se face simțită prezența celor trei mari timpuri: trecut, prezent și viitor. Timpul este perceput ca o forță implacabilă. Cel mai revelator timp este viitorul, denumit în poem ca: „timpul neumblat”[11]. Titlul poemului vine cu o propunere de împrospătare, ba chiar trecere de la o identitate la alta. Metamorfoza marchează o revenire la timpul auroral, al reînvierii ființei, ca rod al unei reconfigurări interioare.

## 5. Concluzii

Viziunea timpului în poezia lui Lucian Blaga se configurează ca o dimensiune esențială a reflecției sale filosofico-poetice asupra ființei, lumii și sacrului. Timpul nu este perceput liniar sau univoc, ci ca o realitate simbolică și pluriformă, care exprimă diverse stadii ontologice și existențiale ale eului liric.

Astfel, timpul auroral corespunde unei vârste mitice a lumii, a începuturilor, când ființa trăiește în armonie cu misterul, iar cunoașterea este afectivă și intuitivă. În constrast, timpul crepuscular exprimă declinul acestei comuniuni originare, marcând un moment de rătăcire, o etapă a răcirii raportului cu sacrul, a tristeții metafizice și a conștiinței limitative.

Prin diferențierea între timpul-cascadă, timpul-fluviu și timpul-havuz, Blaga construiește o perspectivă integratoare asupra devenirii umane, care reflectă degradarea, trăirea și aspirația. Această triadă temporală nu doar delimitează trecutul, prezentul și viitorul, ci exprimă trei moduri principale de raportare a omului la sine și la univers: regăsirea originilor și conștientizarea fragilității (timpul-cascadă), asumarea prezentului ca experiență vie (timpul-fluviu), și deschiderea spre absolutism și împlinire spirituală (timpul-havuz).

Conchizând, timpul, în abordarea lui Blaga, devine o oglindă a destinului uman, o cale de înțelegere a misterului existenței și un instrument al autodepășirii. Prin această conceptualizare unică, Blaga îmbogățește atât gândirea românească, cât și reflecția universală asupra raportului dintre om și timp.

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[11] Lucian Blaga, op.cit, p. 227.

# SPACE AND DIALOGUE BETWEEN CULTURES IN ALEXANDRE DUMAS' NOVEL *THE COUNT OF MONTE-CRISTO*

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***Abstract**: The novel The Count of Monte-Cristo offers an opportunity to open a dialogue between the cultures and peoples of France, Italy and the East. These regions, their inhabitants and their traditions are all presents in this masterpiece of French literature. We propose to analyze primarily the decorative space which provides context for the characters, by placing ourselves in the continuity of researchers who have addressed the notion of fictional space (Gérard Genette, Mikhail Bakhtine, Marie-Laure Ryan). Our corpus consists of a few extracts from the novel which prove that Dumas became an important promoter of multiculturalism through the civilizations and places inserted into his literary discourse. By coming into contact with Marseille, Paris, Rome and Janina, the reader discovers the customs, behaviors and values of 19th century society. The possibility of giving one's own interpretation through multiple readings of the literary text and broadening one's cultural horizons contribute to shaping a personality capable of evolving in a diverse and complex world and of building a bridge between cultures.*

***Keywords**: culture, space, multiculturalism, novel, analyze*

À travers son concept de *chronotope*[1], le théoricien littéraire et l'érudit russe Mikhaïl Bakthine affirme le lien indissociable entre le temps et l'espace dans le récit. La même inséparabilité des deux notions est suggérée par Gérard Genette, critique et théoricien littéraire français qui privilégie et analyse la catégorie du *temps*, le trouvant plus pertinent dans la diégèse[2].

En redéfinissant l'espace narratif et en reconsidérant son rôle, la chercheuse contemporaine d'origine suisse Marie-Laure Ryan propose une nouvelle approche qui distingue *spatial frames*, *setting*, *story space*, *story world* and *narrative universe*[3]. Dans notre étude, nous allons illustrer ces nouveaux concepts par l'analyse de quelques extraits du roman *Le Comte de Monte-Cristo* d'Alexandre Dumas. Dans un deuxième temps, nous allons insister sur ce que Ryan appelle *cartographie narrative,* afin de mettre en évidence la fonction culturelle et interculturelle de l'espace romanesque dumasien.

Les *spatial frames (cadres spatiaux,* selon la traduction en français) sont définis par Ryan comme environs immédiats des événements qui se comportent comme des scènes d'action. Tout en suivant les mouvements des personnages, le discours narratif dévoile plusieurs locations successives et interchangeables. Le lecteur suit principalement l'itinéraire d'Edmond Dantès, le héros du roman. On le voit au bord du *Pharaon*, à son arrivée à Marseille, puis dans le village des Catalans, dans la grande salle de la Réserve, où il célèbre ses fiançailles, dans le bureau du substitut du procureur du roi, dans le cachot froid du Château d'If, puis sur l'île de Monte-Cristo, à Rome et à Paris, dans différentes "demeures révélatrices de la

[1] Mikhail Bakhtine, *Formes du temps et du chronotope dans le roman*, in *Esthétique et théorie du roman*, Gallimard, Paris, 1978, p.388
[2] Gérard Genette, *Figures III*, Éditions du Seuil, Paris, 1972, Livre numérique, p. 276
[3]Marie-Laure Ryan, *Space*, In: Hühn, Peter et al. (eds.): *the living handbook of narratology*, Hamburg, Hamburg University. URL = http://www.lhn.uni-hamburg.de/ [view date:12 Feb 2019]

personnalité de leurs propriétaires"[4] et de nouveau à Marseille, au bord de son yacht. Mais l'intrigue est complexe et le lecteur qui suit les nombreux personnages sera surpris par la multitude des scènes d'actions.

Le *setting (*que nous comprenons comme *cadre général)* représente, selon Ryan, le contexte socio-historique et géographique, où se déroule l'action : la France, l'Italie et l'Orient du XIXe siècle, dans le cas du roman *Le Comte de Monte-Cristo*.

Le *story space* (ce qui veut dire en français *espace du récit)* se compose de tous les lieux mentionnés dans le récit, y compris les *spatial frames,* liés ou non au déroulement de l'action. L'abbé Faria parle de l'Italie des Spada, Haydée de Janina, le roi et le substitut du roi de l'île d'Elbe, où Napoléon a été exilé et dans le journal de Beauchamp on présente le contexte de l'Espagne de Don Carlos.

Le *story world* (c'est-à-dire *le monde du récit*) comprend le *story space,* que le lecteur complète à l'aide de son imagination, en y ajoutant ses connaissances culturelles et ses expériences réelles. Dans le roman *Le Comte de Monte-Cristo,* on fait référence à Waterloo, en nous laissant imaginer le contexte historique, selon notre compétence culturelle. Par ailleurs, la ville de Paris n'est pas toujours nommée explicitement, mais le lecteur devine vite de quel lieu il s'agit, grâce aux repères spatio-culturels tels que la barrière du Trône, la place Royale, les Champs-Élysées etc.

Le *narrative universe* (*l'univers narratif*, en français) concerne le cadre spatio-temporel du récit, l'univers entier, existant ou non-existant. La fin du roman *Le Comte de Monte-Cristo* s'inscrit dans un univers hypothétique où Dantès et Haydée partent pour la Grèce ou un autre pays oriental, en tout cas, alors que Maximilien et Valentine iront à Paris, probablement, pour célébrer leur fête de noces et vivront heureux dans la maison des Champs-Élysées ou dans le château de Tréport, que le comte de Monte-Cristo leur a donnés comme cadeaux de mariage.

Ainsi, l'espace s'avère être un élément constitutif important du roman, qui entretient des rapports non seulement avec le temps et les personnages, comme le soutiennent la plupart des chercheurs en narratologie, mais surtout avec le lecteur. Dans cette direction d'étude, Marie-Laure Ryan propose la notion de *cartographie narrative*. Il s'agit d'un modèle mental qui se construit pendant le processus de lecture, une sorte de carte cognitive grâce à laquelle le lecteur peut visualiser et mieux s'orienter dans le texte narratif. Dans le cas du roman *Le Comte de Monte-Cristo*, l'intérêt de ce type de carte mentale est surtout culturel.

L'incipit du roman plonge le lecteur dans la culture de Marseille du XIXe siècle – une grande ville portuaire française marquée par de nombreux échanges commerciaux avec l'Europe du Sud, Le Proche-Orient et l'Asie. En voulant imprégner son roman de réalisme, Dumas précise les lieux qui complètent la compétence culturelle sur ce port méditerranéen important : la vigie de Notre-Dame de la Garde, le château d'If, le cap de Morguion, l'île de Rion, le fort Saint-Jean, l'île de Calasareigne, l'île de Jaros, Pomègue. Plus loin, dans le chapitre *III. Les Catalans*, le narrateur apporte des informations importantes sur Marseille comme ville multiculturelle qui réunit catalans et français: "Depuis trois ou quatre siècles, ils [les descendants d'une colonie d'Espagne] sont encore demeurés fidèles à ce petit promontoire, sur lequel ils s'étaient abattus pareils à une bande d'oiseaux de mer, sans se mêler en rien à la population marseillaise, se mariant entre eux et ayant conservé les mœurs et le costume de leur mère-patrie comme ils en ont conservé le langage"[5].

Dans les chapitres XXXI-XXXIX, le narrateur déroule toute une géographie de Rome avec la rue du Cours, la Place del Popolo, la via del Colosseo, la porte San Giovanni, le Capitole, le Forum, l'Arc de Septime-Sévère, le temple d'Antonin et Faustine, la via Sacra, le palais Doria, la via Sistina, la via Urbana, San-Pietro-in-Vincoli. À travers les aventures d'Albert de Morcerf et de son ami Franz d'Épinay, venus à Rome pour participer au grand

[4] Caroline Julliot, Préface du roman *Le comte de Monte-Cristo,* Éditions Gallmeister, Paris, 2023
[5] Alexandre Dumas, *Le comte de Monte-Cristo*, Tome I, Éditions Gallmeister, Paris, 2023, p.28

carnaval, le lecteur découvre la capitale italienne comme une ville cosmopolite, qui accueille des milliers d'étrangers (”trois cent mille spectateurs, Romains, Italiens, étrangers venus de quatre parties du monde; toutes les aristocraties réunies, aristocraties de naissance, d'argent, de génie”[6]) et dont ”la rumeur sourde et fébrile précède les grands événements (…): le carnaval, la semaine sainte, la Fête-Dieu et la Saint-Pierre”[7], une ville mystérieuse et dangereuse à cause des exécutions ayant lieu dans la Place del Popolo et des bandits qui se cachent dans les catacombes de Saint-Sébastien: ”À mesure qu'ils approchaient de la place du Peuple, la foule devenait plus épaisse, et, au-dessus des têtes de cette foule, on voyait s'élever deux choses: l'obélisque surmonté d'une croix qui indique le centre de la place, et, en avant de l'obélisque, juste au point de correspondance visuelle des trois rues del Babuino, del Corso et di Ripetta, les deux poutres suprêmes de l'échafaud, entre lesquelles brillait le fer arrondi de la mandaïa”[8];”on eût dit que Rome, sous le souffle magique de quelque démon de la nuit, venait de se changer en un vaste tombeau”[9]; ”Franz et le comte descendirent les vingt marches et se trouvèrent dans une espèce de carrefour mortuaire.(..)groupés selon leur caprice, couchés à leurs manteaux ou adossés à une espèce de banc de pierre qui régnait tout autour du columbarium, on distinguait une vingtaine de brigands; chacun avait sa carabine à la portée de la main.”[10]

Dans les chapitres XL-CXII, le narrateur construit l'atmosphère de Paris avec la même exactitude qui donne l'illusion du réel, en insistant sur la description minutieuse des demeures luxueuses des ennemis du héros (Danglars, Morcerf et Villefort). Il semble que la capitale française offre une fresque des classes sociales privilégiées qui se déplacent en voitures à cheval dans la célèbre avenue des Champs-Élysées, achètent des maisons dans les banlieues, vont à l'Opéra, organisent des bals et d'autres événements civils. Le chapitre *CVI. Le cimetière du Père-Lachaise* est entièrement consacré à l'événement mortuaire d'une telle famille privilégiée : ”C'était donc vers le Père-Lachaise que s'acheminait le pompeux cortège parti du faubourg Saint-Honoré. On traversa tout Paris, on prit le faubourg du Temple, puis les boulevards extérieurs jusqu'au cimetière. Plus de cinquante voitures de maître suivaient vingt voitures de deuil, et, derrière ces cinquante voitures, plus de cinq cents personnes encore marchaient à pied”[11]. Pour présenter Paris, le narrateur adopte souvent la perspective des français: ”M.de Villefort, Parisien pur, regardait le cimetière du Père-Lachaise comme le seul digne de recevoir la dépouille mortelle d'une famille parisienne; les autres lui paraissaient des cimetières de campagne, des hôtels garnis de la mort.”[12] ou bien ”Chez nous, pas le moindre épisode du genre de ceux auxquels votre vie aventureuse vous a habitué. Notre Cimborazzo, c'est Montmartre; notre Himalaya, c'est le mont Valérien; notre Grand Désert, c'est la plaine de Grenelle, encore y perce-t-on un puits artésien pour que les caravanes y trouvent de l'eau. Nous avons des voleurs, beaucoup même, quoique nous n'en ayons pas autant qu'on le dit; mais ces voleurs redoutent infiniment davantage le plus petit mouchard que le plus grand seigneur; enfin la France est un pays si prosaïque, et Paris une ville si forte civilisée que vous ne trouverez pas, en cherchant dans nos quatre-vingt-cinq départements, je dis quatre-vingt-cinq départements, car bien entendu j'excepte la Corse de la France, que vous ne trouverez pas dans nos quatre-vingt-cinq départements la moindre montagne sur laquelle il n'y ait un télégraphe, et la moindre grotte un peu noire dans laquelle un commissaire de police n'ait fait poser un bec de gaz”[13].

[6] Ibidem, p. 634
[7] Ibidem, p. 520
[8] Ibidem, p. 622
[9] Ibidem, p. 661
[10] Ibidem, p. 678-679
[11] Alexandre Dumas, *op.cit.*, Tome II, p. 810-811
[12] Idem
[13] Alexandre Dumas, *op.cit.*, Tome I, p. 739

L'Orient mystérieux est lui-aussi présent dans le roman, soit par le luxe de ses tapisseries et la richesse de sa gastronomie, soit par la diversité de ses coutumes et renvoie toujours à la personnalité cosmopolite du comte de Monte-Cristo, le héros du récit. Les références géographiques sont très rares et très vagues, comme dans ces paroles du comte: "du meilleur hatchis qui se récolte en Orient, c'est-à-dire entre le Tigre et l'Euphrate"[14]. Les chapitres LXXVIII-LXXVIII présentent la ville de Janina, sous la domination d'Ali-Tebelin, pacha d'Épire, assassiné à la suite de sa trahison par un officier français. La voix narratrice appartient à Haydée, la fille d'Ali-Pacha, esclave grecque que Dantès a rachetée d'un marchand turc. Au-delà de la dimension historique, c'est la géographie de cette ville orientale qui surprend le lecteur: "moi, je jouais à ses pieds, admirant, avec ces étonnements de l'enfance qui grandissent encore les objets, les escarpements du Pinde, qui se dressait à l'horizon, les châteaux de Janina, sortant blancs et anguleux des eaux bleues du lac, les touffes immenses des verdures noires, attachées comme des lichens aux rocs de la montagne, qui de loin semblaient des mousses, et qui de près sont des sapins gigantesques et des myrtes immenses"[15].

S'ils étaient cartographiés, tous ces lieux du roman pourraient représenter des instruments de connaissance du monde réel. Pourtant, certains quartiers et unités administratives ont changé ou ont disparu au fil du temps (par exemple la ville de Janina a changé de nom et s'appelle de nos jours "Ioannina" et la cour Saint-Bernard n'existe plus alors que dans le roman, elle est décrite comme "l'un des quartiers de la Force, celui qui renferme les détenus les plus compromis et les plus dangereux"[16]. De ce point de vue, le *chronotope* de Bakthine serait la méthodologie parfaite pour comprendre le rôle de la dimension temporelle liée à la dimension spatiale. Au niveau mental, le lecteur se déplace de l'Occident à l'Orient, de Marseille à Paris et à Rome, en entrant en contact avec la société diversifiée du XIXe siècle. Un véritable pont est construit entre les cultures. Deux regards se croisent : d'un côté, l'imagination de Dumas, nourrie par ses nombreux voyages réels et de l'autre côté, l'imagination du lecteur, entretenue par le récit et doublée par ses connaissances et ses expériences géographiques. Cela permet un échange dans les deux sens: "L'œuvre et le monde dont elle donne l'image pénètrent dans le monde réel et l'enrichissent. Et le monde réel pénètre dans l'œuvre et dans le monde qu'elle représente."[17]

La frontière entre le monde fictif et réel est perméable et cet aspect n'intéresse que cette fonction culturelle que nous nous sommes proposé d'argumenter dans notre étude, mais il ne faut pas oublier qu'un récit présente un espace imaginaire, même s'il est apparemment géographique ou se veut réaliste. En fait, l'espace romanesque dumasien dépasse le culturel et pourrait être interprété comme multiculturel et interculturel, même s'il précède l'apparition de ces termes au XXe siècle.

[14] Ibidem, p.732
[15] Alexandre Dumas, *op.cit,* Tome II, p. 382
[16] Ibidem, p.856
[17] Mikhail Bakhtine, *op.cit.,* p.394

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# FANTASTIC ELEMENTS IN FOLK TALES FROM VÂLCEA

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***Abstract:*** *The fantastic elements in the folklore of Valcea fullfil an essential function in the narrative architecture of popular stories. They give charm and tension to the narrative, while also being carriers of profound meanings: the conflict between good and evil, the trials necessary for the hero to mature, the victory of justice. The fantastic and miraculous elements in the legends of Valcea are the result of a robust pre-Christian layer, on which the influence of Orthodox Christianity was adaptively superimposed. The process was not one of exclusion, but of integration and reinterpretation, which explains the symbolic richness of this folklore.*

***Keywords:*** *ființe fantastice, zmei, balauri, obiecte magice, transformări miraculoase*

## 1. *Elemente de fantastic în povestirile populare din Vâlcea*

Folclorul vâlcean abundă în motive și personaje fantastice, păstrate fie în basme, fie în legende locale. Aceste elemente, deși au corespondente în întreaga cultură românească, capătă în Vâlcea trăsături distincte, adaptate specificului geografic și social al regiunii. În continuare, vom analiza principalele categorii de elemente fantastice prezente în literatura orală vâlceană, ilustrate cu exemple semnificative.

### *Ființe fantastice*

Una dintre cele mai pregnante prezențe în basmele și legendele din Vâlcea o constituie ființele supranaturale. Acestea au origini diverse, unele derivând din mitologia precreștină, altele fiind influențate de imaginarul creștin sau de adaptări locale.

### *Zmeii și balaurii*

Zmeul este figura malefică prin excelență în basmele românești, iar în Vâlcea acesta apare frecvent ca stăpân al unor comori ascunse în peșteri sau în munți. „O povestire culeasă din zona Loviştei relatează despre un zmeu care locuia în Peștera lui Zmeu din apropierea satului Perișani, păzind un tezaur fermecat”[1]. Legenda spune că, în timpul nopții, zmeul cobora la izvoarele din vale și făcea apa să se învolbureze, semn al prezenței lui malefice.

Balaurii, variante reptiliene ale zmeilor, sunt asociați adesea cu locuri greu accesibile. În legendele din jurul Munților Căpățânii se povestește despre un balaur cu șapte capete care a provocat seceta într-un sat, fiind învins în final de un tânăr viteaz cu ajutorul unui inel fermecat.

### *Ielele și spiritele pădurii*

În zona montană a Vâlcii, pădurile sunt frecvent populate de iele – ființe feminine supranaturale, periculoase, cunoscute și sub denumirea de rusalii. În Olănești circulă o legendă despre „Poiana Ielelor, loc în care, se spune, cine pătrundea noaptea era luat în horă și nu mai găsea drumul spre casă”[2]. Ielele sunt descrise ca fiind frumoase, dar răzbunătoare, iar dansul lor lăsa în iarbă urme arse – motiv prezent în numeroase povești locale.

[1]Ghinoiu, Ion, *Mituri românești. Dicționar*, Editura Univers Enciclopedic, București, 1997, p. 287.
[2] Bilțiu, Pamfil, *Legende românești din Transilvania și Oltenia*, Editura Ethnologica, Baia Mare, 2009, p. 192.

***Strigoii***

Deși întâlniți în întreg spațiul românesc, strigoii au o prezență consistentă în poveștile spuse în serile de iarnă în satele vâlcene. Una dintre cele mai cunoscute legende provine din zona Brezoi, unde „se povestește despre o femeie care, după moarte, bântuia satul și cerea lapte de la casele gospodarilor, producând seceta vitelor. Pentru a o opri, sătenii au apelat la un „vraci bătrân", care a descântat satul timp de trei nopți"[3].

***Obiecte magice***

Obiectele magice constituie un element central în desfășurarea acțiunii din basmele fantastice. În poveștile din Vâlcea întâlnim frecvent săbii fermecate – menționate în basme ca sabia cu flăcări albastre, ce avea puterea de a tăia orice obstacol. Inelul magic – cel mai adesea primit de erou din partea unui personaj misterios, în schimbul îndeplinirii unei sarcini grele. Cămășile fermecate – în special în basmele culease din zona Horezu, în care eroul reușește să scape de pericole îmbrăcând o cămașă de „foc nevăzut"[4]. Aceste obiecte apar invariabil ca daruri oferite eroului după ce acesta dovedește curaj, generozitate sau inteligență.

*Transformările miraculoase*

Un motiv fantastic frecvent întâlnit este cel al transformării. În poveștile vâlcene circulă teme precum, oameni transformați în stane de piatră, ca pedeapsă pentru trădare sau lăcomie. Animale care vorbesc sau care se transformă în ajutători magici.

O legendă din zona Călimănești menționează „o fântână fermecată unde o fată răutăcioasă a fost transformată în broască, rămânând astfel pentru a-i învăța pe ceilalți lecția bunătății"[5]. Legenda fântânii fermecate din zona Călimănești are un puternic caracter moralizator, specific poveștilor populare românești. Transformarea fetei răutăcioase în broască nu este doar un element fantastic, ci un simbol al pedepsei pentru lipsa de bunătate, respect și omenie.

Fântâna, ca loc sacru și dătător de viață, reprezintă spațiul judecății morale: aici se reflectă adevăratul caracter al omului. Metamorfoza fetei sugerează degradarea sufletească – frumusețea exterioară dispare atunci când este lipsită de frumusețe interioară. Broasca, animal asociat cu umilința și respingerea, devine o lecție vie pentru comunitate.

Prin această legendă, oamenii locului transmit din generație în generație ideea că răutatea se întoarce asupra celui care o poartă, iar bunătatea este o valoare esențială pentru armonia socială. Povestea nu caută doar să explice un loc anume, ci să educe, mai ales pe cei tineri, arătând că faptele și comportamentul au consecințe.

Astfel, legenda fântânii fermecate rămâne un exemplu de înțelepciune populară, în care fantasticul este folosit pentru a sublinia o adevăr profund uman: doar bunătatea păstrează chipul omenesc al sufletului.

*Locuri magice*

Geografia Vâlcii a inspirat numeroase legende despre locuri magice, printre care: Peștera lui Zmeu din Loviștea, Poiana Ielelor din Olănești, Izvoarele tămăduitoare din Govora, considerate făcute de mâna lui Dumnezeu. În multe dintre aceste locuri, tradiția populară recomandă evitarea trecerii pe timp de noapte, existând credința că ființele supranaturale le păzesc și se răzbună pe cei necuviincioși.

Una dintre cele mai cunoscute legende vâlcene cu elemente fantastice apare în Legenda Mănăstirii Frăsinei. Se spune că Sfântul Calinic, „ctitorul mănăstirii, a aruncat un blestem

[3] Pop, Mihai, Ruxăndoiu, Paul, *Folclor literar românesc*, Editura Univers, București, 1978, p. 324.
[4] Propp, Vladimir, *Morfologia basmului*, traducere de Sanda Golopenția, Editura Univers, București, 1970, p. 95.
[5] Petrescu, Ion, *Povești și legende din Vâlcea*, manuscris nepublicat, arhiva Muzeului Județean Vâlcea.

asupra locului, interzicând femeilor să pătrundă în incintă. Pentru a marca limita, Calinic ar fi înfipt în pământ un toiag, iar din acel loc ar fi izvorât un izvor miraculos, care curge până astăzi”[6]. Deși blestemul are un caracter religios, elementul fantastic constă în apariția supranaturală a izvorului la porunca sfântului. Zona Vâlcii reprezintă un spațiu încărcat de istorie, tradiții și o bogată cultură orală, în care elementele de fantastic și miraculos se regăsesc cu pregnanță în narațiunile populare. De la legendele despre haiduci și domnitori, până la basmele cu zmei și iele, imaginația colectivă a locuitorilor s-a hrănit din nevoia de a explica misterele lumii înconjurătoare.

*Minuni și intervenții divine*

Legendele vâlcene abundă în relatări despre minuni săvârșite de sfinți, icoane făcătoare de minuni sau izvoare cu puteri tămăduitoare. Astfel de povești contribuie la consolidarea sentimentului religios comunitar, dar și la explicarea unor fenomene naturale prin prisma intervenției divine.

*Legenda izvorului tămăduitor de la Mănăstirea Dintr-un Lemn*

Una dintre cele mai cunoscute legende ale zonei Vâlcii este cea legată de Mănăstirea Dintr-un Lemn. Se spune că „un cioban a găsit în trunchiul unui stejar secular o icoană a Maicii Domnului, care l-a îndemnat, în vis, să ridice o biserică dintr-un singur lemn”[7]. Icoana respectivă este considerată făcătoare de minuni, iar în jurul mănăstirii circulă povești despre oameni bolnavi care și-au recăpătat sănătatea după ce s-au rugat acolo. Un element de miraculos asociat mănăstirii este „existența unui izvor care ar fi izvorât la scurt timp după apariția icoanei, considerat de credincioși ca având apă tămăduitoare”[8].

*Minunea izvorului cu lapte de la Govora*

În zona Govorei există o legendă care relatează cum, „în timpul unei secete cumplite, locuitorii au săpat în curtea mănăstirii, iar în loc de apă a început să curgă un lichid albicios, asemănător laptelui”[9]. Preoții au interpretat acest fenomen ca o minune, văzând în el semnul hrănirii divine a poporului lipsit de resurse. Chiar dacă elementul narativ poate fi explicat natural prin prezența unor izvoare minerale calcaroase, în mentalitatea populară fenomenul este categoric integrat în sfera miraculosului.

*Apariții ale sfinților și semne cerești*

În tradiția orală vâlceană există numeroase relatări despre apariții miraculoase ale sfinților sau ale Maicii Domnului, care vin în ajutorul celor credincioși.

*Legenda Sfântului Calinic la Frăsinei*

Pe lângă blestemul asupra femeilor, legenda spune că „Sfântul Calinic a fost văzut de mai mulți călugări plutind deasupra pământului în timpul rugăciunii”[10]. Această imagine vizuală, păstrată în relatările orale, amplifică caracterul sacru al locului și îi conferă statutul de spațiu privilegiat pentru manifestările supranaturale.

*Semnele cereşti la Hurezi*.

În apropierea Mănăstirii Hurezi circulă o poveste despre „o stea luminoasă care ar fi stat nemișcată deasupra construcției în timpul ridicării ei, ca semn divin al binecuvântării

[6] Stoica, Valeriu, *Legenda Mănăstirii Frăsinei*, în *Tradiții vâlcene*, nr. 5/2003, p. 44-45
[7] Antonescu,Romulus, *Dicționar de mitologie generală*,Edit. Univers Enciclopedic, București,1998, p.341.
[8] Ghinoiu, Ion, *Mitologie română*, Editura Enciclopedică, București, 2005, p. 225.
[9] Oișteanu, Andrei, *Grădina de dincolo: Mitologie și imaginar românesc*, Polirom, Iași, 2014, p. 168.
[10] Stoica, Valeriu, *Legenda Mănăstirii Frăsinei*, în *Tradiții vâlcene*, nr. 5/2003, p. 47.

lucrării”[11]. Prezența semnelor cerești este o temă frecventă în legendele legate de ctitorii mănăstirești, indicând legătura directă dintre planul ceresc și cel pământesc.

*Tămăduiri miraculoase*

Miracolele de vindecare ocupă un loc central în narațiunile populare vâlcene. Spre deosebire de elementele de fantastic, unde puterea magică este adesea atribuită unor obiecte vrăjite, în legendele cu caracter religios tămăduirile sunt rezultatul credinței și rugăciunii.

*Vindecarea orbilor la Olăneşti*

Olăneștiul, renumit pentru izvoarele sale minerale, este înconjurat de povești despre „oameni orbi sau paralizați care și-au recăpătat vederea sau mersul după ce s-au spălat cu apa izvorului cu ochi”[12]. În relatările populare, aceste tămăduiri sunt văzute ca minuni divine, mai ales pentru că ele aveau loc în urma participării la slujbe religioase sau după ce bolnavii făceau făgăduințe înaintea icoanei Maicii Domnului.

Blestemele și profețiile. Blestemele apar în nenumărate legende locale ca forme de pedeapsă divină asupra celor care încalcă poruncile sacre sau trădează credința. În multe cazuri, acestea iau forma unor profeții care se împlinesc după generații.

*Blestemul mănăstirii din Valea Oltului*

O poveste culeasă de etnograful Valeriu Stoica menționează o mănăstire dispărută, aflată cândva pe malul Oltului, despre care se spune că „a fost scufundată în pământ ca pedeapsă pentru păcatele preoților”[13]. Conform tradiției, în anumite nopți senine, cei ce trec pe mal ar auzi clopotele din adâncuri.Acest tip de legendă are corespondente în întreg spațiul românesc, însă varianta vâlceană pune accent pe ideea de pedeapsă divină iminentă, însoțită de semne auditive supranaturale.

Elementele de miraculos din legendele vâlcene nu îndeplinesc doar o funcție estetică sau narativă, ci una profund pedagogică și morală. Ele întăresc sentimentul apartenenței comunitare, legitimează importanța locurilor sacre și propagă valorile religioase tradiționale. Din punct de vedere structural, miraculosul servește adesea ca punct culminant al narațiunii, marcând intervenția providenței asupra destinului uman, acolo unde eforturile proprii nu mai sunt suficiente.

Dacă fantasticul introduce elemente de senzațional și eroic, miraculosul este profund ancorat în credințele colective ale comunității, având rolul de a valida sau de a sancționa comportamente.

Legenda apariției icoanei de la Mănăstirea Dintr-un Lemn „nu doar că justifică ridicarea unui lăcaș de cult, ci susține ideea că divinitatea poate interveni în mod direct în viața omului pentru a-i oferi îndrumare”[14]. Miraculosul devine astfel un garant al ordinii divine și un răspuns la eforturile comunității de a înțelege lumea înconjurătoare. Comparativ, în tradiția slavă (ex. Rusia), „miracolele sunt adesea însoțite de elemente tragice sau de jertfe umane, accentuând o viziune mai sumbră asupra relației dintre om și divinitate”[15].

Fiecare element fantastic sau miraculos poartă un simbolism aparte, corelat cu mentalitatea arhaică. Apa tămăduitoare, simbolizează renașterea, purificarea, posibilitatea de a reface legătura cu sacralitatea. Sabia fermecată, semn al puterii spirituale și al luptei interioare a eroului. Blestemele, avertismente asupra pericolului ruperii echilibrului cosmic. Un exemplu

[11] Petrescu, Ion, „*Legende din Vâlcea*”, manuscris arhivat la Biblioteca Județeană Vâlcea, p. 102.
[12] Bilțiu, Pamfil, „Folclor din Oltenia”, Editura Ethnologica, Baia Mare, 2009, p. 234.
[13] Stoica, Valeriu, „*Povești de pe malul Oltului*”, Editura Cetatea de Scaun, Târgoviște, 2010, p. 56.
[14] Antonescu, Romulus, *Dicționar de mitologie generală*, Ed. Univers Enciclopedic,București,1998, p.342.
[15] Ivanov, V. V., *Mitologia slavă*, Editura Univers, București, 1984, p. 189-190.

semnificativ este legenda izvorului de lapte de la Govora, „unde apa albicioasă devine simbol al providenței divine, dar și o formă de lapte matern spiritual oferit de Dumnezeu credincioșilor săi”[16].

În concluzie, elementele fantastice din folclorul vâlcean îndeplinesc o funcție esențială în arhitectura narativă a povestirilor populare. Ele conferă farmec și tensiune narațiunii, fiind totodată purtătoare ale unor semnificații profunde: conflictul dintre bine și rău, încercările necesare maturizării eroului, victoria dreptății. Elementele fantastice și miraculoase din legendele vâlcene sunt rezultatul unui strat precreștin robust, pe care s-a suprapus, în mod adaptiv, influența creștinismului ortodox. Procesul nu a fost unul de excludere, ci de integrare și reinterpretare, ceea ce explică bogăția simbolică a acestui folclor. Sincretismul păgân-creștin nu doar că a permis supraviețuirea vechilor mituri, dar le-a conferit noi semnificații, transformându-le în instrumente ale unei pedagogii morale creștine. Dacă elementele fantastice vizează în special structura narativă a basmului și a poveștii de tip eroic, miraculosul are, în tradiția populară vâlceană, o orientare preponderent religioasă și morală. El este asociat cu intervenția divinității, a sfinților sau a forțelor providențiale asupra destinului uman. Spre deosebire de fantastic, care introduce o lume paralelă, miraculosul se manifestă în cadrul realității percepute, fiind acceptat de comunitate ca o formă firească a ordinii lumii.

Miraculosul, în contextul legendar vâlcean, este o formă de articulare a relației omului cu divinitatea. Dacă fantasticul pune accentul pe excepțional și pe ieșirea din ordinea firească a lumii, miraculosul întărește ideea de ordine morală și de protecție a celor credincioși. Prin aceste povestiri, comunitățile vâlcene și-au construit o identitate profund marcată de convingerea în intervenția directă a sacrului în viața lor de zi cu zi.

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[16] Oișteanu, Andrei, *Grădina de dincolo:Mitologie și imaginar românesc*, Polirom, Iași, 2014, p.170.